NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XXI., No. 524. NEW YORK: SATURDAY, JANUARY 12, 1889 PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Marie Wainwright's Delightfully Girlish Rosalind—The Turmoil and Glamor of Mrs. Potter's Antony and Cleopatra—The Whims and Caprices of the Beautiful Daughter of the Pharaohs as She Interprets Them—The Pictorial Antony of Mr. Bellew—Something About the Methods of the Modern Dramatic Illuminators.

The first large drops of the Shakespearean shower fell on Monday night at the Star.

Pardon me if I omit on this occasion all histrionic reference to Shakespeare's poetic fantasy. Coming before Antony and Cleopatra it is, to me, like the white vignette page in a book of passion and crime.

Many's the time I have sat under the melancholy boughs of As You Like It and seen the sunlight of morning come aslant through the sunniest lines.

It is the one poem that remains a poem, do what the stage will with it. The birds sing and the clear sky gleams in it, and all the benign influences of gentle nature, unruffled by the passion of man, murmur the eternal madrigal of love and freedom through its dancing murky shadows.

It retains the smell of the trees and the flash of soft wings, whether you spread it open in the study or watch it move on the boards.

Marie Wainwright puts into its impersonation a delightful girlishness. I enjoyed her performance throughout—not so much on account of particular lines or special excellences as on account of a general irradiation of the spirit of the piece.

Of course, we had to go through the absurd wrestling business, at which the audience always laugh with good-humored contempt, and we had to have the mediæval banquet of fruit set in the woods and we had to listen to Jaques maundering, but we take all these things with good-humored allowance on account of the Airs of Arcady that blow through the trees.

Mr. Louis James deserves well of his many admirers in New York for his presentation of this play. It is not a box-office affair. It does not belong to what Mr. Mackaye calls the "domain of dollars." It is the finest breath of posy frozen into filagree on the pane of the theatre and any other breath that is too hot and hasty melts and ruins it.

It will get to be the fashion before long for every star that comes here to make a Shakespearean contribution to current performances.

And here is the place to say that I am writing this with the turmoil and glamor of Mrs. Potter's Antony and Cleopatra not out of my mind. That was a very ponderous production, and I can only say at this moment that it showed an enormous amount of work and a bewildering amount of magnificence. Mrs. Potter in the vulture wings of Isis and the corslet of a daughter of the Pharaohs looked superbly Coptic and archæologic, and her filmy silk gauze wrappings, that clung to her dainty limbs with liquid adherence and ravishing semi-transparence, made something of a sensation.

You will have to give her some honest praise for her work in this role. She has brought a great deal of intelligence to its showing and a great deal of indisputable beauty. How she so admirably caught the swart loveliness of the "old serpent" in make-up I cannot tell you. But she did more, I think. She caught what Shakespeare calls the "infinite variety" of the "royal wench" who made great Cæsar "put his sword to bed." And, as I read Shakespeare, that variety consists not in flattest physical charms so much as in racing moods and whims and capricious tempos that both madden and enchant a man.

How well Shakespeare knew this inexplicable seduction that outrages reason! How well every man of the world who has had any experience of the sex will corroborate him! In nine times out of ten it is the dainty, etherial unreasonableness of beauty that enmeshes him against his will. He is willing to stand afar off and give the tribute of his cool respect to the normal and rational and prosaic woman. But it is at the feet of the imperious and divine lunatic that he grovels. The more defiant she is of nature and common sense the more supernatural he makes her. He worships her eccentricities, he remembers with fond admiration all that would be outrageous in anybody else. He has lived and fought so long in a cast iron world where twice two make four, and parallel lines never meet, and gravitation always breaks his neck if he jumps out of a five-story window, that he is delighted beyond measure to get into a scented domain where twice two make six and five-eighths, and parallel lines cross each other in inextricable muddle, and beauty is forever jumping out of the fifth-story window and laughing gravitation to scorn.

Cleopatra goes past the Fifth Avenue Hotel in continuity every day at half-past three when the sun shines. She doesn't wear the royal vulture of Isis on her head, but she wears the divine rights of Isis in her disposition and her temper. If she has not been false to you, she does not love you. If she has not tortured you, doubt her. If she has gone into the fight with you, look to see her royal barge get out when the crisis comes.

She sits in parlors along the Fifth Avenue with the asp curled in her bosom. She will kill herself to disappoint Cæsar, but she will never do it to save Antony.

Kyrle Bellew is not a traditional Antony; if he is anything he is better than that. Whether we shall all agree with his conception and execution of the role is doubtful, but I think we can all agree that he thoroughly imbued with the romantic spirit and seizes the pictorial character of the play with a large, free hand.

His bursts of anger and his doting amorousness are the gusty, effusive and variable spirits of a man who, as Shakespeare points out, has the worst and best elements mingled in him, and whose will is led captive against his judgment.

One thing may be said of the production with absolute certainty—it is a curiously accurate and resplendent spectacle. The scene at the gates of Alexandria, when Antony makes his triumphant return, has never been surpassed for distinctive color of place. The hot tropical blaze almost vibrates to our eyes, and the swarms of Nubians and Copts, in their showy and scanty costumes, give a startling realness to the picture. A luxurious grouping was effected in the first act in the barge-scene. An attempt has been really made here to realize in visible form Shakespeare's matchless description.

I should be very sorry to have to say that these beautiful scenes in themselves constituted the sole merit of the production. The real merit lies in the endeavor of the principals to show the character and the motives of their relationship, and without saying that Mrs. Potter entirely succeeds in delivering all her lines with the variable efficacy that the ear expects, it may be conceded that she plays the part with a voluptuous abandonment that somewhat surprised her admirers.

The impression left upon the mind for some time after such a production is mainly that of color and motion, for do what you will with the play, it will be spectacular if well done. And I find myself at this time (I am writing this early on Wednesday morning) thinking of the Oriental extravagance of the pictures.

There is, I confess, a suspicion in my mind that had the work as it appeared last night been imported by Mr. Irving, it would have received a great deal more praise on trust. I found a great deal of foregone belief that it could not be superior because it was not imported. But the fact is that in mere accuracy and beauty of embellishment it far exceeds anything Mr. that Irving ever attempted here.

However, I quite agree with Mrs. Potter's severest critics that pictorial embellishment and realistic enhancement by mechanical device are not histrionism.

The point that I wish to make is that up to Mrs. Potter's time they have always insisted that they were, and now they will not have it. I have said repeatedly, and I repeat it now, that Mr. Irving has done more than any other actor of our generation to make illumination take the place of interpretation and he has succeeded, with the help of Tadema and other painters, in completely confusing the minds of shallow persons with regard to the proper distinction.

As an instance of it let me direct your attention to an article in the current number of the *North American Review*, signed "Mary Anderson." Just what kind of an authority Mary Anderson is in histrionism you may clearly ascertain by reading that article.

She is talking about "the power of the dramatic artist" and gives what she calls "an instance illustrating it." It was in the Mounet-Sully production of Hamlet at the Theatre Francaise, which she confesses to have followed with eager interest no less than eight times. For what? Mainly for this which she describes as illustrative of the remarkable skill shown in conveying the illusion intended by the author.

"In the first place," she says, "the curtain went up on a scene in which there was an atmospheric effect so skilfully devised as to suggest most vividly the blue cold of a Winter night in Denmark. For some moments there was silence on the stage, which was deserted. Then there was heard in the distance the clashing sound of a man in armor. The sound approached nearer and nearer and then a guard appeared upon the scene, beating his hands and blowing his warm breath on his fingers. He crossed the stage and disappeared without a word."

"All this was done," says Miss Anderson, "without a word being spoken, and it was intended to show just what kind of night it was."

And this is what struck Miss Anderson in a performance of Shakespeare's masterwork. The time of night it was! The state of the thermometer! Not a word spoken! Oh, the intensity of an empty stage! What intellectual heights we have scaled when we know what the weather is! This then is the "power of the dramatic artist to bring out the meanings of the author."

Exactly, and that is just the way Mr. Irving always brings it out. And it is the way Miss Anderson set to work to bring it out in The Winter's Tale. These illuminators think more of interpreting the time and the place and the condition of the atmosphere than they do of interpreting the character and motives of the living souls.

Mary Anderson has not got past the infantile stage of art development in which illusion of circumstance is everything. She thinks with Eleuxis that if the grapes are painted so that the birds will come and peck at them, it is a historic picture and a creation.

Mr. Edwin Booth and Mr. Lawrence Barrett are far greater histrions in the true sense than Mr. Irving, but they will never see the day in which they will approach him as a lamplighter. And I wish you would put on record for me the individual opinion that Mrs. Potter within the circumscribed limits of her ability is a far more conscientious histrion than the gifted Mary Anderson.

One is too heavily and richly endowed with voice and limbs to waste much time trying to get under the surface of things. The other has got to work for it.

These actors who go into literature to discuss art ought to know that in literature scantiness of material is not admired as it is in drama. Nudity the physical has its charms, no doubt, but mental nudity—oh, my!

And speaking of literature, a book publisher told me the other day that Lily Langtry had been for some time preparing [illegible] experiences.

There's a girl who will not get out of her depth in slopping over about her. She has, with an orb tact, preserved a mean of good-natured reticence and popularity that is admirable. Ten to one her book, if she ever completes it, will be a jolly, good-natured give-away of a lot of social and professional things that have an undivulged laugh in them.

Hold! Perhaps I shouldn't have said "never slopt over" with Lady Macbeth impending. It becomes us to keep silent and wait at this time, doesn't it?

But while you are waiting go and take a look at Marie Wainwright.

You can see all there is of her and I believe it is worth seeing. She does not drape it in liquid gauze, and have it glimmer through like Potter. She "puts it there," as I heard a Boston critic remark, "for all it is worth."

NYM CRINKLE.

FREDERICK SOLOMON.

Actors' Fund Jottings.

The Board of Trustees held their regular monthly meeting on Thursday, Jan. 3, at 2 o'clock. There were present President A. M. Palmer, First-Vice President H. C. Miner, Second Vice-President William Henderson, Treasurer T. H. French, Secretary Harrison Grey Fiske, Trustees Antonio Pastor, Louis Aldrich, M. W. Henley and Harry Watkins.

The secretary's report showed that during the month of December there had been expended for relief, funerals and necessary expenses the sum of $1,578.54. The Membership Committee reported that there had been received for membership dues for current year thus far the sum of $1,424, in addition to the sum of $200 that had been received for life memberships. The Reading-room and Library Committee reported that 13,241 visits had been made to the rooms during December—an average of 529 a day. Chairman Aldrich, of the Dramatic Bureau Committee, reported that the volume of business transacted by the Bureau was highly satisfactory to all concerned. The Trustees adjourned to meet again on Feb. 7.

Harry Miner vigorously denies the report that Paul Kauvar is to be taken off the road. The play has been doing remarkably good business, he states, and at the Park Theatre, Brooklyn, last week, played one of the biggest weeks of the season. In Philadelphia on Monday night it opened to the capacity of the house. The play is booked up to May 1 in the largest cities and leading theatres and will be seen here again at Hoyt's and the Grand Opera House, for the close of the season. Very capable a company will for the organization is being cast by Henry F. Gerson, the new agent of the company.

At the Theatres.

STAR THEATRE—AS YOU LIKE IT.

Orlando	Louis James
Jaques	F. C. Maskey
Banished Duke	Errol Dunbar
Duke Frederick	Harry Leighton
Adam	H. A. Langdon
Oliver	H. S. Chase
Touchstone	E. V. Buchan
William	Volney Streamer
Le Beau	F. W. Clive
Charles	C. M. Loflin
Rosalind	Marie Wainwright
Celia	Anita Harris
Audrey	Kate Meek
Phebe	Alma Alben

There was a good deal of womanly grace and charm revealed to us in Marie Wainwright's Rosalind at the Star on Monday evening—more of both, indeed, than either of lackadaisy subtlety or infectious exuberance. It was in places an original interpretation, not without the blessed histrionic union of careful thought and sympathetic feeling, but at the same time less symmetrical and less satisfying, viewed in its entirety, than many of the more conventional Rosalinds that have flaunted their doublets and flashed their spears under the metropolitan eye in recent years.

Rosalind is a "straight" part, about which there is little room for dispute or variance in respect to character and purpose, and one in which almost any comely and well-trained actress of even the second rank can meet the light histrionic requirements. But to be more than acceptable in this role it is necessary that its representative shall display at once the daintiest skill and the tenderest feeling. Her wit and coquetry are like the sunshine that steals through the whispering oaks of Arden and the glimpses of her deeper nature are as sweet and shadowy as its mossy recesses. It is the most delicious combination extant of the world and the woodland, of human nature and pure idyllicism. Fancy and philosophy, poetry and common clay are mingled as only the Master could mingle them, and the whole is enveloped in a spirit of restful delight that is as pleasing to the spectator as a day of sylvan solitude.

To adequately embody such a character as Rosalind the actress must possess the soul of a Neilson, the delicacy of a Modjeska and the *insouciance* of a Terry. Dainty as it all is the finer shades of it are varied and difficult, and while tradition has made the role comparatively plain sailing for an actress who is content with filling merely the general outlines the nuances are beyond the capabilities of all but a few.

Miss Wainwright's conception differed beneficially from the majority in the avoidance of theatric device, traditional "points" and the evidences of sophistication which so often destroy the distinctly feminine charm of the part. Indeed, it is a question if she did not err on the side of too much artlessness. If Rosalind is to be an ideal, pure and simple, it is equally true that she is far from being an ingenue, in the professional meaning of that word. She is innocent, but not ignorant; she is womanly, but not girlish. Miss Wainwright was emphatically inclined to emasculate her character and rob her essay of its fire.

We Rosalind that we have seen played the first act as well as did Miss Wainwright on Monday. There was in the sudden birth of her love for the comely and courageous Orlando a note of rare sincerity and an exquisite tenderness. In the scene with Duke Frederick there was an admirable departure from the conventional tricks with which most Rosalinds are wont to excite momentary applause. We are so accustomed to seeing them stand on their undecisive toes and with tragically-distorted accents proclaim the father's innocence of the Duke's charge that it was a real pleasure to note Miss Wainwright's natural exhibition of manful remonstrance, in which scarcely was more emphasis than anger. In the sylvan scenes the wooing with Orlando, with all its fleeting play of wit and coquetry, and with the divine passion rebelling now and then against the habiliments and exemplars of its masquerade, there was much in Miss Wainwright's performance to commend. But, as we have already pointed out, the air of ingenuousness was somewhat too pronounced. Frequently the gleam of the text was reduced, through a misdirected but modern collegiatism, to the place of commonplace. In the elocutionary scenes the performance was not strong.

Mr. James—whose claim to the playbill's title, "the most versatile actor living," we will not dispute, although its unqualified boldness suggests something akin to audacity—read Orlando's lines effectively and in the main correctly, and was withal a graceful, handsome and manly swain. Orlando is not a particularly good part—Jaques is a far more grateful one—but for that reason Mr. James' appearance is it best an unusual interest and excellence to the representation. There are few tragedians that shine in such roles as Virginius, Othello and Hamlet, that can step from those sombre walks of the drama into the athletic and amorous pathway of an Orlando. But Mr. James accomplishes the transformation with the ease of one whose training has been wide and whose powers are strikingly versatile.

It is seldom that Jaques receives more intelligent treatment than Mr. Huntley gave it. He fleshed picturesque and melancholy enough to suit the accepted requirement, and he delivered the lines with good emphasis and discretion. The Seven Ages speech was admirably spoken and deserved the hearty applause it received. Mr. Huntley's read[illegible] was so much better than the average that we hesitate to find fault with one or two of its details lest our hearty appreciation should be doubted. But we may at least say that the famous speech would have been nearer perfect in utterance had more poetic feeling and less mimicry dominated it. It is hardly to be supposed that Shakespeare—who was an artist as well as a poet—meant that these lines, which epitomize human life with such marvelous pith and such moving pathos, were to be marked by an exhibition of mimetic talent. They have a broader scope and a wider significance.

Miss Harris was a pretty but raping Celia. Miss Meek's Audrey was capital. The Banished Duke of Mr. Dunbar and the Adam of Mr. Langdon were praiseworthy. Mr. Backus made a flighty Touchstone, lacking entirely the dryness and quaintness of the Shakespearean clown. There was more symmetry to his legs than humor to his personation. Professor Loflin appeared as Charles, the wrestler. The subjugation of his elephantine form by Mr. James was, for physical reasons merely, more amusing than effective as a display of agility and valor.

We had almost forgotten to mention the important fact that Miss Wainwright, who had been waging a war with her manager on the subject of tights and top-boots, appeared after all in nondescript footgear—a sort of feminine compromise between the customary legging and the threatened French slipper.

Next week Miss Davenport will be seen at this theatre in La Tosca.

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PALMER'S THEATRE—ANTONY AND CLEOPATRA.

Mark Antony	Kyrle Bellew
Caesar	Ian Robertson
M. Æmilius Lepidus	Doris King
Domitius Enobarbus	Henry Edwards
Eros	Sidney Herbert
Canidius	W. L. Hurley
Maecenas	Mr. Livingston
Agrippa	Henry Holland
Dolabella	F. Mayer
Alexas	Vincent Sternroyd
Mardian	J. H. North
Diomedes	Charles A. Smith
A Soothsayer	S. P. Herring
A Clown	Charles W. Butler
Cleopatra	Mrs. Potter
Charmian	Helen Bancroft
Iras	Alice Butler

Mrs. Potter's production of Antony and Cleopatra at Palmer's on Tuesday night was at once and the same time singularly beautiful and extraordinarily inadequate. Shakespeare's seldom-acted play was never hung with such costly trappings, provided with such brilliant effects, or begilt with such prodigal richness of scenic and costumic magnificence. And yet the performance was incomplete and unsatisfactory, because it was weak and defective in the histrionic sense.

We acknowledge very frankly and unreservedly the triumphant success of the *mise en scene*. The eye is feasted with such glowing pictures, such voluptuousness of movement and such gorgeousness of color as are seldom enjoyed, even in this era of spectacular Shakespearianism. But we do not go to witness a tragedy for the mere purpose of eating a visual lust. We have a right to expect and to find the text and the interpretation dominant. The embellishment and pictorial illustration in Mrs. Potter's revival have been lifted above the play, whose beauty and strength are well-nigh concealed beneath the superb decorative and archæological features. Into such an Antony and Cleopatra as this Shakespeare never breathed the flame of his genius.

But the reversal of the proper order of things, the expansion of the surface and the shriveling of the soul, the disregard for outline and proportion and the abnormal development of detail, is not uncommon nowadays, and Mrs. Potter has merely followed the fashion of the time.

We do not object to gorgeousness of setting if the histrionism be equally grand. But, for some mysterious reason, it seems as if genius must always shine in shabby habiliments while mediocrity cloaks itself in glittering fabrics. It may be that genius has a hearty contempt for the props it does not actually require, while mediocrity must perforce resort to them.

As a piece of bewildering pageantry the spectacle at Palmer's must exact superlative praise. It is dazzlingly, ostensibly beautiful. It is as voluptuous as litho-limbed dancers, dreamy incense, lascivious chants and oriental richness can make an exhibition. But its events lose their dramatic power and significance in this atmosphere, surcharged with sybaritic fumes which act like hasheesh on the brain of the observer.

We concede the Egyptian grandeur of the scenic pictures, the accuracy and variety of the dresses, the beauty of the groupings and the personal loveliness of Mrs. Potter and her costumes. To these latter, indeed, we are indebted for a more comprehensive view of Mrs. Potter than we have hitherto obtained. She evidently considers that Cleopatra is not a bushel under which to hide her light or anything else.

But whatever merit may lie in Mrs. Potter's conception of the capricious royal wanton it was not revealed in her performance which was deficient intellectually and histrionically at almost all points. There was throughout her whole performance a smiling, baby-faced inadequacy, a sluggish vacuity, a monotonous indistinctness of utterance that proved tiresome. There was pleasure in looking at her when she did nothing. The pleasure ceased abruptly when she began to murder the lines.

As a part of the pageant Mrs. Potter's Cleopatra was a success. As an individual dramatic effort it was the reverse.

Mr. Bellew made a handsome, picturesque and unquestionably intelligent Antony. He was at his best in the amorous scenes. The heroic and declamatory passages were beyond his range. His elocution was excellent.

Mr. Robertson as Cæsar, Mr. Edwards as Enobarbus, and Mr. Herring as the Soothsayer were the strongest features of the cast, individual mention of which is precluded by the limits of our space this week.

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Mrs. Langtry began her Fifth Avenue Theatre engagement on Monday evening with A Wife's Peril, the familiar adaptation from Sardou's Nos Intimes by B. C. Stephenson and Clement Scott. The theme of the trustful husband, the treacherous friend and the tempted spouse has received frequent treatment from modern dramatists. Few, however, have given it such skillful handling as Sardou.

Concerning the acting of Mrs Langtry, it is pleasant to note progressive efficiency. It is no longer possible to dismiss her as a mere stage beauty. She has served a profitable apprenticeship, and has sunk the palpable amateur. Her movements are graceful, her reading is intelligent, and her emotional work is a clever imitation of genuine feeling. She has succeeded as well in her histrionic advance as any bright and beautiful woman could be expected to who does not possess a spark of the *feu sacri* that distinguishes the born actress from the artist by dint of training.

As Lady Ormond, for instance, Mrs. Langtry is decidedly effective. In point of physical charm she is eminently suited to the role, or rather, the role sets off her "fatal dower of beauty" to excellent advantage. Her voice is fuller and better modulated than at the outset of her career. In fact, her entire impersonation evinces skill and finish. Still, she can scarcely be said to win much sympathy from the audience at any period of the play. Her remarkable fall at the close of the third act elicits great applause, but her acting preceding this telling climax is lacking in emotional depth and strangely devoid of that magnetic charm which always works upon the feelings of sympathetic auditors.

The one incident of the piece in which Mrs. Langtry really reaches the heart and conveys genuine tenderness is at the very close of the last act. Dr. Thornton has manœuvered so adroitly that the suspicions of Sir George Ormond concerning his wife's affections are entirely allayed, and Lady Ormond finally realizes how close her dangerous flirtation with Captain Bradford had come to wrecking her married life. Sir George, after consenting to the marriage of his daughter with Dr. Thornton, exclaims: "Has no one a kiss for me?" It is then that Lady Ormond cuddles up to him and in response to his query whether she really loves him, throws her arms around his neck with passionate fervor and puts a world of feeling into the words: "Yes, George, with all my soul."

E. H. Vanderfelt was racy and effective as Captain Bradford, and Frederick A. Everill repeated his former success in the part of Doctor Thornton. Louis Calvert, as Sir George Ormond, would be more satisfactory if he exhibited a little animation now and then. Katharine Florence was competent and comely as Lucy Ormond, and Rose Roberts made the most of Sophie, the French maid. Ivan Perront caricatured the part of the precocious boy, Percy Grafton, and the eccentricities of Sir Woodbine Grafton and Mr. and Mrs. Crossley were also somewhat overdrawn by their respective impersonators, but they were presumably enacted according to instructions.

The piece was well staged, and it is needless to say that the dresses of Mrs. Langtry were superb specimens of feminine adornment. Next week the Lily will challenge critical comment as Lady Macbeth.

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A refreshing change from A Tin Soldier to the Howard Athenæum Star Specialty company was made at the Fourteenth Street Theatre on Monday evening, the result being a packed house and a thoroughly pleased audience. The performance, of a variety order, was probably the best on the whole ever given in this theatre, and the performers have been selected for their transcendent ability in their different lines. The feature of the entertainment, however, was the remarkable work of little Ida Heath, a miss of some fourteen years, whose rapid change of costumes and artistic dancing evoked round after round of applause. The Cinquevalli troupe of acrobats came next in point of excellence, and their various feats and the equilibristic work of Paul Cinquevalli met with genuine approval. The Irwin Sisters contributed their rather antique sketch, Home Rule, but it met with unmistakable favor. The musical act of Wood and Sheppard is probably the best of its kind, and won much applause. The Brothers Polnski, in their sketch, Bill the Bo'swain, started off amusingly, but ended tamely, as also did the silk act of Allred and Jackson. Lawlor and Thornton, as the artful dodgers, and Tennyson and O'Gorman, Irish vocalists and dancers, contributed much spice to the entertainment. James F. Hoey is quietly humorous at times and boisterously objectionable at others. His talk to the audience was as amusing as his frequent interviewing of the leader of the orchestra was repugnant and out of taste. It is strange performers cannot conceive a ten or fifteen minute act without engaging this much-overworked individual to assist them in "killing time." The Arab troupe of four members concluded the performance with their wonderful gun-spinning and tumbling. The excellence of the performance is sufficient to crowd the theatre during the brief stay of the troupe. Next week the Hanlons will appear in Fantasma.

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Mr. Palmer's Partners company appeared on Monday night at the Grand Opera House to a good sized audience. It was given with all the brilliancy and excellence that distinguished the original production. Alexander Salvini continues to play Borgfeldt with his accustomed strength of coloring. He was called before the curtain (with C. P. Flockton and Maude Harrison) four times at the end of the fourth act. Louis Massen acted the part of Charles Derwentwater with considerable grace and ability. C. P. Flockton played the part of Parr in a way leaving little to desire, although he somewhat misses the feeling of the years of confidential employment which was imparted to the character on its original production. The Parr of Mr. Flockton might be any conscientious employe; it lacks the deferential firmness combined with the affectionate regard of long association which was then so conspicuous. Fred Corbett played Algernon Bellair, the retired actor, with a strong comedy humor and was much appreciated. The leading female role was filled by Maude Harrison.

At the close of the fourth act she was charming and pathetic, and amply deserved her share of the quadruple call. Gertie Homan seems to improve daily in her dainty and piquante child's part. In the last act she was applauded for a very clever passage. Nannie Craddock, a graceful, handsome girl, with a refreshingly modest and unstrained demeanor, played Alice with a tenderness and sisterly feeling, accompanied by much artistic detail and general repose, which bespeaks her as likely to become very popular. Kate Maloney acted Mary Derwentwater very satisfactorily, and Virginia Buchanan was a capital Lady Silverdale.

Katherine Rogers interpreted the role of Mrs. Harkaway with a complete understanding of its distinctive marks. The dresses of the ladies were unusually handsome; one in particular, in black and gold, worn by Miss Rogers, was very rich. Next week, Roland Reed in The Woman Hater.

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The Pearl of Pekin was revived at the Bijou on Monday night, and was welcomed by an audience that crowded the house to overflowing. Some new and catchy music has been added since the opera received its first production at this house, and a number of changes have been made in the cast. The performance as now given is exceedingly pleasing and decidedly amusing.

Louis Harrison, for whom the part of Tyfoo has been considerably built up, shone to greater advantage than ever before, and even his warmest admirers cannot but be agreeably surprised at his clever work. Joseph Herbert, Belle Thorne and Irene Verona were highly satisfactory in their respective roles. The Pearl of Pekin is to run three weeks. Natural Gas is announced for Jan. 28.

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At the Third Avenue Theatre on Monday A Bunch of Keys was presented by a clever company, including Louise Sanford as Teddy, Charles Burke as Scaggs, and Bertie Conway as Dolly, all of whom proved very acceptable to the large audience present. Next week, J. B. Polk in Mixed Pickles.

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Hoodman Blind, a favorite piece with Bowery playgoers, drew an immense audience to the Thalia on Monday, where it was presented by a capable company, headed by Hamilton Harris, whose performance of Jack Venlett met with hearty approval. Eva Mountford, a clever and beautiful girl, in the dual role of Nance and Jess, and Harry Rogers as Mark Chubbie, were excellent. The piece was nicely staged. Next week, Uncle Tom's Cabin.

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The Still Alarm is at the People's, where it has moved from uptown, and is drawing large and enthusiastic audiences whose only regret seems to be that the construction of the engine-house scene will not permit of half-a-dozen encores. It will be seen here for two weeks.

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Dockstader's first appearance downtown drew a large audience to Niblo's on Monday. It appeared to be very well satisfied with everything in the bill, which is nearly the same as that last seen at his uptown house. Next week McKee Rankin will present, for the first time in New York, The Runaway Wife.

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East side amusement seekers were out in full force at the Windsor on Monday night. The attraction was Clara Morris, who appeared in her familiar characterization of Renee de Moray. The star played the part with all the passionate energy of her remarkable temperament, and frequently electrified the audience with her genius. Frederic de Belleville as the Count de Moray gave the role the necessary *finesse*. Minnie Willett created a very favorable impression as the Duchess de San Luca. Kate Mawd made a pretty and sprightly Cecile. The other characters were assumed by the following competent players: J. B. Everham, Julius Kahn, Walter Kelley, F. H. Tyler, M. W. Rawley, John Elliott and Mrs. Octavia Allen. Next week, Evans and Hoey.

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The Old Homestead's boom maintains its pristine momentum at the Academy.—Tony Pastor offers another excellent bill this week. His entertainment is always clean and diverting.—Captain Swift crowds the Madison Square, when it doesn't rain.—The Lorgaire is drawing well at Harrigan's.—Little Lord Fauntleroy packs the Broadway at every performance.—Sweet Lavender, which will occupy the Lyceum for the rest of the season, is taxing its capacity.—The Kitty at Dockstader's has eight-and-a-half lives less than the average cat. Its mew will be heard there for the last time on Saturday. Next week, Donnelly's Fashions will have a trial.—The Yeomen of the Guard is having its last representations at the Casino.

The Musical Mirror.

The Choral Club is an organization similar in character, aims and methods to the well-known Mendelssohn Club of fragrant memory. Their private concert at Chickering's, on Thursday last, under the direction of Herr Seidl, offered the usual features of these pleasant gatherings—a crowded audience of extremely nice people, including a large representation of the literary and æsthetico-social class, and a corresponding lot of clever and nice amateur vocalists on the platform. The programme was chosen from the choral works of Raff, Lassen, Weinziesl and Reinecke, and was to a predominant degree descriptive and meditative. The remark was made in our hearing, and with justice, that the club had with great taste and discretion avoided the more heavy and complex compositions affected by some of the rival societies, and addressed themselves to more simple and pleasing works in which success is at once more easy and more palpable. The result was a performance showing some of the best qualities of choral work—smoothness, shading, good attack and tone, with a slight exception for a slight deficiency in contralti to balance the soprani. By all odds the most pleasing number was Lassen's "Evening," executed by the club with a spirit and dainty grace which roused the warmest approbation from the audience. Herr Seidl's own composition, "Sweet Repose," was a comparatively dull morceau, a bit of contrapuntal progression with a minimum of poetry or invention.

The indisposition of Herr Alvary, who should have been the solo vocalist of the evening, threw the charge upon the broad shoulders of Signor Campanini, who, to most persons in the audience, probably was equally a *persona grata* with his Teutonic rival. He acquitted himself manfully, singing several of his favorite airs, particularly "La donna e mobile," with great spirit and a voice which has recovered surprisingly from its one time state of eclipse. Neither voice nor method was at its best, however, in the more exacting execution of Reinecke's Evening Hymn with chorus.

Mr. John Cheshire, harpist to the Duke of Edinburgh, executed, by the kind permission of Mr. Stanton, several solos on his long-suffering instrument, with the result to make most of the audience sympathize with the Duke of Edinburgh.

* _ *

On Friday evening, at Steinway's, Adele Aus der Ohe interpreted a long and most exacting programme of pianoforte music, from Liszt, Beethoven, Scarlatti, Mendelssohn, Schumann, Schubert and Chopin.

Miss Aus der Ohe has been long and favorably known in New York as a prominent pupil of Liszt, and a notably brave, persevering and talented student. She grows apace not only in public appreciation but in genuine artistic quality. Her most noticeable defect has hitherto been in the peculiar quality of interpretation as distinct from merely technical facility. Even now she leaves something to be desired in this regard. She is still a rather uneven player, and it is difficult to criticise her work in categorical statements and with concise, definite qualification. Of her energy, industry and talent there can be no doubt; and equally little of her splendid physical endowments, clear intellectual conception and vigorous impetuous temperament. Her strength and velocity in difficult bravura work are prodigious, as, for instance, in the Chopin andante Spianato and Polonaise, the finale of the Schumann Faschingsschwank and the Liszt Rhapsodie Espagnole. Her scales and runs are clear and pearly, and her touch in delicate passages often singing and vital. Yet at other times, especially in forte or purely cantabile passages, the touch is apt to seem hard and mechanical (she sometimes pounds), while her execution seems hasty or rough and her reading unsympathetic. There were traces of this in her interpretation of the Bach-Liszt Fantasia and Fugue and the Beethoven Sonata. Her reading of the beautiful Mendelssohn spinning song was a trifle jerky and not as pearly-smooth as it may be made.

On the whole, in the endeavor to sum up Miss Aus der Ohe's characteristics, it may be said that she has a thorough and skillful technique and unmistakable talent, rather than a well-developed and poetic imagination. She excites approval, admiration or even astonishment more frequently than she interests or charms. But the woman who can play the difficult programme of Friday all through from memory, almost at a breath, and with her skill and fire, has something to be proud of, notwithstanding.

* _ *

Anton Seidl's third concert, on Saturday last, at Steinway's, offered a programme which

and short, and, in some regards, sweet. Liszt's Prometheus Symphonique, which opened the performance, is perhaps the one composition where the composer is seen at his best. It goes far to refute the stock criticism that Liszt is a good cook but rarely kills his own beef; in other words, that he is more adroit at dressing up other people's melodic ideas than at originating his own.

Rubinstein's Dramatic Symphony is in some sense a disappointment to the hopes roused by the Ocean and others of his best compositions. It lacks musical thought. The adagio is beautifully warm and melodious, but the opening movement is almost repulsively dry and soulless, and the allegro and the finale not particularly consequent or pleasing in construction.

Mme. Morse Olden sang an aria from Weber's Euryanthe and the vocal portion of the Liebestod from Tristan and Isolde. THE MIRROR has so definitely stated its opinion of Mme. Morse Olden that it would be tedious repetition to enlarge on it here. It may be briefly re stated that while she was heard to fair advantage, and sang with great breadth and dramatic fire, she was never pleasing. Her tones are dry and harsh though strong and vibrant, her method coarse and incorrect and her intonation often painful. Viewing Mme. Olden as the visible and audible representative of the love-lorn princess, it was quite credible that she might have pined and died for Tristan; that he should have felt anything like a corresponding throb was well nigh incredible.

* * *

"How very endurable exis tence might be," sighs a sarcastic philosopher, "but for its amusements!" How pretty and entertaining would be The Queen's Mate were it not for the comic business interpreted by Messrs. Lowe, Paulton and Golden, with which it is—erroneously—supposed to be made more diverting. Like the kindly housewife who hoaxed General Washington's cup of coffee with treacle, on the plea that if it were all molasses it couldn't be too good for the General, these painstaking but misguided artists, having found a little fun amusing, have concluded that if it were all fun it couldn't be too good for the public. They have gone on developing, each his special line, till the total result is a mass of threadbare fun and puerile horse play, which inspires the tasteful auditor with a wild desire to enter a Trappist monastery, never again to hear a joke or witness a contortion.

Setting aside this drawback—*i. e.*, about two-thirds of the piece—the rest is delightfully bright and pretty. The music gains by repetition. It is charmingly sung by Lily Post and Marie Hutton as the fooner sisters. The chorus is lively and smooth and the orchestra excellent. The figurantes are lazily sinuous and seductive as usual, and the fairy palace in the last scene—Lacy's edition, a wag remarked in our hearing—more dazzling if possible than ever. It promises another long run, at the expiration of which we should not be surprised to find the audience contentedly looking on at the music performed in dumb show, while the dialogue and action have been absorbed by the humorous trio aforesaid.

* * *

Moritz Rosenthal gave, at Steinway's on Tuesday evening, a final recital before his departure for the West. It offered in its main features the same characteristics on which we have had so frequently to comment in these columns. His performance of the Chopin Nocturne, Impromptu and Valse, illustrated his easy fluency and delicacy of execution, while it also showed rather more sharply than some of his recent recitals, his odd and puzzling deficiency in poetic conception, and warm, vital, personal interpretation. The Liszt Fantasia on themes from Don Juan is celebrated, not to say dreaded, as one of the most exacting compositions of a master who, as he hardly recognized the phrase technical difficulty for himself, equally little allowed for it in his disciples. Taking from the noble old master, Mozart, one or two simple, golden motifs it loads them with every variety of technical adornment of run, trill, arpeggio, chords and octaves, hurrying the tempo to headlong velocity and mixing the finale in one grand, surging tempest of rolling, crashing fortissimo which leaves the listener panting with amazement but untouched with any deeper feeling. Mr. Rosenthal played it simply as a display piece, with amazing dash, velocity and force, but not as clearly as might have been wished, and with more noise than feeling.

Fritz Kreisler was heard to great advantage. It becomes steadily clearer that in the gymnastics of his instrument he has much to learn and will bear a good deal of ripening. It is in his *legato* playing more than in anything else that a certain calm, smooth sonority of tone and sympathetic daintiness of phrasing mark the essential artistic quality of the young performer. He is always at his best in cantabile work, and it follows almost, of course, that his playing of the Wieniawski Legende was better than the Tarantelle, which calls for more mature skill in brilliant technique.

Pauline Weis essayed the Batti Batti aria from Don Giovanni and Alimeff's Nachtigal. She was desperately nervous, but, even allowing for this, it is not apparent on this first hearing why she should have made a debut at all, or, without an entire renewal of her artistic outfit should ever do it again.

The Giddy Gusher.

I devoutly hope the outcome of Edwin Booth's club house will be the abandonment of the Club House project of the Actors' Fund.

Club houses make things pleasant for the stranger within our gates, afford a deal of satisfaction to men who like to loaf, but they accomplish no earthly good. They do not make this world one jot better by their existence.

They are the foes of domestic happiness, the birthplace of scandals and wrangles, the fostering influence of all bad habits.

* * *

Now any one who knows me knows I have not got a thread of old womanism in my fabric. I'll never be found on a committee to make men go home at ten o'clock. I'm not howling for woman's rights, nor making a fuss over man's iniquity. But I do enter a protest against using great sums of money to rear houses that will never conduce to the benefit of anyone.

While a man's in love with his wife, he stays at home; her reign is over when his club comes on.

Within the walls of his club-house he hears domestic life sneered at. The man who goes "home" is chaffed. He hears more tittle-tattle in an hour than he would in a whole session of quilting parties—young girls' reputations smirched, attractive matrons doubted; he lives in an atmosphere as thick with light o' love suggestiveness as with tobacco smoke.

All the nasty old stories are cooked over on a club fire, and many a sad and broken heart can trace the little cloud that finally burst into a tempest to the airy cigar that floated in perfumed rings about the club-room.

* * *

Remember all the rotten old quarrels bred in the precincts of the clubs. After all is said and done, when the curtain falls on the last act of life's drama, not an actor, if he or she told the truth, but if called to speak a tag would say the sum of earthly happiness lies in just two words—Home and Family, and to both of these the club is deadliest enemy.

* * *

Mr. Booth's club is a very generous gift. Let's wait and see of what mortal sort of use it's going to be to the profession. The actors have been seeing as much of each other in the past as is good for 'em. They don't need any gilded halls and hammered brass grill rooms to make 'em acquainted or better their condition. And as for tiger skin rugs and tiled fireplaces making a man's soul bigger or making a bum actor more of a gentleman, go to! Thou talkest rot!

* * *

I have one man in my mind, as I speak of the Actors' Fund club house project—Mr. A. M. Palmer.

Manager Palmer is a very human man with strong family tendencies. His home and his children are the dearest things of earth to him; and how grand a thing it will be for the whole dramatic profession if he will allow those attributes to govern him, as he determines, by his influence and the power vested by the Fund in him, what shall be done about a club house?

Dear A. M. P.: Look on the faces of your beautiful children, celebrate the joy that must rule your home over the late recovery of your little one, and in memory of the lost that your loving arms could not detain; turn the surplus funds of the successful association you dominate into an educational home for the children of the actors rather than into a club house for a lot of men able to take care of themselves.

* * *

If we were artists painting scenes to bring Summer to our freezing souls, as we pottered about under the polar star hunting the Northwest passage, we would chuck in chunks of blue sky, all the tints of green we knew, every silver shining thread of brook, every burst of sunlight, every pleasant feature in the face of nature.

To-day we are painting the picture to which with dim and failing sight we shall turn in the winter of age for a remembrance of sweet Summer.

By Heaven, you've got the opportunity to hang in the hall of your life a picture to beat in brilliancy a genuine Turner, to eclipse the restful comfort of a Corot, to rival the grace and beauty of a Bougourou—a picture in which little children shall rise and call you blessed. The picture I hope one day to see on the walls of the Actors' Fund rooms—the picture of "Palmer House" reared by the Actors' Fund to protect and educate the children of the profession.

* * *

Such an institution would pay for itself, for actors well-to-do would educate their children there, and the curriculum should include classes in amiability and unselfishness. The paying pupils should be taught it was a holy privilege to be able to make life sweeter for the orphan wards of the school.

I know certainly a dozen young women who have had what they know drilled into them at Mount St. Vincent (and they know very little, by the way). They are the children of theatrical parents, and they have made their mothers wish they never had 'em.

I believe those girls under other conditions would have been different women.

Therefore, Mr. Palmer, pray add to your great educational establishment, instruction in the cardinal virtues—a course of lectures on the way to live to make life worth living.

You see, as I put this suggestion on paper it looks so well and radiates such a gas-stove glow that it seems as if it must be *une fait accompli*, that I have heard Mr. Palmer speak of his intentions, and am only repeating a forgotten utterance of his.

* * *

How many faithful mother hearts, how many an honest, hard-working father's soul would overflow with joy if the news went forth that the Actors' Fund would use its spare money to build or buy a place where their children could be splendidly educated at small expense, and tenderly reared if father and mother were taken away.

I'm not wholly unselfish in this appeal—I intend to help it along so faithfully and stick to the theatrical profession so loyally that in case The Gusher was wanted in realms of bliss to help the picnic forward, The Gusher's kid would be taken right in and cared for, just as though his pedigree was theatrical from the flood.

A most incongruous crowd turn out just now to participate in fashionable events. The women of New York dress in such a variety of styles—and the styles do not mix.

At a recent first-night I looked along one row of seats, and certainly you wouldn't think the occupants were all one nationality.

The tall and graceful Emily Rigl wore a Rembrandt black hat and a black dress with lace sleeves, and looked as much like a Spanish donna as any Andalusian damsel ever did.

The next lady along was the handsome wife of a Greek banker here. And she was caparisoned in crimson, embroidered with gold. Her dark, severe face rose above vests and vestments and hanging sleeves, all stiff with gold embroidery, for all the world an Eastern woman escaped from a harem—only her hat was a large New York one of ordinary make-up.

* * *

Just beyond sat Ella Wheeler Wilcox in a dress of gray cashmere, smocked wherever it could be—a quaint, pretty toilette—very much like that in which Marguerite meets Faust in all the Dutch pictures.

Next to her was Fanny Edgar Thomas, with a regular Helen MacGregor cap on her short, dark hair.

Just across from this Scotch lassie headgear was a tiny, close-fitting little bonnet of white on the head of Mrs. Griswold (Annie Robe), her sweet, fair, placid face beneath made a picture of a Puritan.

* * *

From her to the next lady was but a couple of seats, but a couple of centuries and a whole sea couldn't have made 'em more unlike. This was Lucia Dockstader, the stylish wife of the famous Law. The latest and last fashion-plate from la belle Paris gets a black eye when Mrs. Dockstader goes out. She is tall and slight and can wear all those things you find on the colored plates of *Le Bon Ton* and *La Mode*. On this occasion a magnificent cloak of olive plush, with hanging sleeves a mass of brown embroidery, had been attracting the attention of every woman near her. The hat worn with it seemed two interminable ostrich feathers, along whose spines roosted any number of humming birds. The costume was modern and Parisian, and the piquant face of the wearer brought the foyer of the Grand Opera House and the Boulevard Italiens into Broadway with a jump.

The line ended with Judith Kellogg, an English girl, who has had the Windsor House all eyes for some time. Judith is five feet nine. She weighs in the neighborhood of seventy-five pounds—two of those are hair. She has a pale complexion, large eyes, a thin, long face, and a bushel of hair. This hair is neither short nor long, but curly and setting out like a burning bush all round her head and neck.

Her dress is modelled on those of the ladies in stained glass windows. The waist isn't the length of the breadth of your hand. A wild and wicked bow is stuck on her shoulder blades, baggy sleeves and yellowish gloves four sizes too big run up her arms. A ruff of the Elizabethan period supports her ears and hair, on which she wore a tiny round cap like a fez far back on the head. You will go a long way to duplicate that party of ladies.

* * *

When Fanny Davenport was the best-dressed woman, on and off the stage in New York, her hats were constructed by a Mr. Taylor, then the manager of A. T. Stewart's bonnet mill. That gentleman has transferred his services to O'Neill and I often sit down in his department for a talk on head gear and the changes in the hats, and those that wear 'em.

He is a very clever man, very much of a philosopher, an observer and critic. He showed me the other day a hat of truly arcadian proportions, a hat of moss green velvet lined with pink brocade; a hat with a tall crown and a nodding bunch of ostrich tips on top. It was a quaint shape, one side coming down close to the face, way below the ear, and the other stopping off somewhere above it.

"That's a beautiful but remarkable tile," said I."

"And should be worn with a dress short in the waist, queer in the sleeve and singular in the shirt," said he. "It's a sort of a half-way hat, between the Watteau business and the hat of the First Empire of France. The dance of it all is it will walk off with some squatty woman to top a linen collar, a vest front and a bustle. It's a positive pain to me to see hats go astray in that way."

* * *

Then we fell to talking of fashions.

"The great day for the millinery business was when we got $25 and $30 for cockle shell bonnets that sat on a dozen hairs and were fully trimmed with a couple of tips, a yard of lace and a loop of elastic. The brocade that lines that hat cost $15 a yard and it swept up three quarters of a yard as easy as not. I used to make some very large hats for Fanny Morant (What ever has become of her?) and lots of 'em for Fanny Davenport. She had a regular La Tosca hat made of violet velvet for the Princess Royal that cost $90, and a magnificent one of cream white in which she had a photograph taken. What a lovely hat it was, on a lovely woman.

* * *

It was easy to see Mr. Taylor thinks that to Miss Davenport the big hat rightly belongs and to no one else is it so becoming, for he turned to the moss-velvet monster and showed me he saw Fanny Davenport's face in the brocaded pink lining as plain as he saw mine under a skittish toque.

"And here's a bonnet I always see Kate Clanton's face in," said he.

It was a close little bonnet of mauve velvet, with tiny cream white roses flush all round it, and fish tail ends of black velvet lying along rear of each row, and a band of velvet under the chin.

"And this looks like Minnie Maddern," he continued, showing me a London turban of gray velvet on which were perched two marvellous little gray birds of ing shades.

* * *

"You talk of the changes in fortune," said Mr. Taylor, "the most extravagant customer that ever entered my department at Stewart's came to me two years ago on destitute, and I gave her work beading hats on won. She continued in my employ till eight weeks ago, when an old friend of her husband came here from England to see to property belonging to his wife. He met her on the street, found she was a widow, and she will be married the last of January—and buy hats of me as liberally as she used to, I have no doubt."

* * *

But here, bless me! I'm away over on some one else's ground, rattling on about fashions. Quite an unusual thing for your

GIDDY GUSHER.

The Amateur Stage.

The Comedy Club have sent out a circular announcing that the first performance will be given on Wednesday evening, Jan. 22, at the Berkeley Lyceum. The play which will be produced on this occasion is London Assurance. Rather an ambitious undertaking for amateurs, but with the aid of Elita P. Otis, Miss Davenport, Miss Shippen (sister of Mrs. H. Roosevelt), Evert J. Wendell, Stephen G. Williams, Bard McVickar, A. T. Mason and Harry Chauncey, Jr., the club expects to give a good performance. Owing to the limited seating capacity of the Berkeley and the large increase in the number of the members of the club, it has been found necessary to give two consecutive performances of each play.

The Seventh Regiment Dramatic Association will shortly produce a burlesque at one of the big theatres.

The Columbia College Dramatic Club are making arrangements for the production of a new burlesque which has just been written for them by a member, George A. Morrison, Jr. This gentleman will be remembered as the author of that clever skit, Captain Kidd, which was produced so successfully last Spring by the Columbia boys.

An entertainment in aid of the Avenue G Working Boys' Club will be given at the Berkeley Lyceum on Monday next at half past eight. Tickets at two dollars each can be had at the New York Exchange for Women's Work, No. 339 Fifth Avenue; Brentano's, Union Square, or by letter addressed to Mr. J. E. G. Higgins, No. 57 Beaver Street, New York. The programme will be made up of Who's Who; or, All in a Fog, with this cast: Mr. S. Swanhoffer, Frederic E. Camp; Lawrence Lavender, F. G. Landon; Mr. Bloomfield Brambleton, E. J. Wendell; Cicely, Mabel C. Wright; Matilda Jane, Mrs. H. D. Babcock. Our Bitterest Foe, with this distribution: General Von Rosenberg, E. J. Wendell; Henri De La Fere, Edward F. Coward; Blanchie D'Evran, Mrs. A. B. Mason; and A Happy Pair, with Mr. Honeyton by E. J. Wendell, and Mrs. Honeyton by Mrs. Daniel P. Griswold. In this last named piece everyone will recognize the name of Mrs. Griswold, formerly Annie Robe, who for several years was leading lady at Wallack's. Her reappearance is sufficient assurance to those undertaking this programme of a crowded house.

Gossip of the Town.

T. D. Frawley is at liberty.

James Owen O'Conor is disengaged.

Samuel J. Brown is with A Noble Son company.

Francis E Reiter, the musical director, is at liberty.

Horace Lewis' Monte Cristo company closed its season in Williamsburg last Saturday.

Ed. H. Van Veghten, late of Proctor and Knight's Over the Garden Wall company, is at liberty.

It is announced that all summer ends for time at Wilde's Grand Opera House, Boston, by the late Charles O. White, will be filled by Mrs. Charles O. White.

Manager Bidwell, of New Orleans, has open time at his Academy of Music and St. Charles Theatre as follows: Jan. 20, 27; March 10, 17, 24, 31; April 7, 14.

Eugene A. McDowell's Mr. Barnes of New York is reported to be doing a fine business in the West, many return dates on increased terms having been booked. The new railroad scene is an attractive feature.

Newton Beers' spectacular version of Lost in London has been highly commended by the Western press. The specialties introduced in the fourth act by Kate Remaine, the Pan Pipe Singers and Harry Gilfoil are interesting features of the piece.

This season and next Eugene Tompkins will present his Boston Theatre success, The Exiles, by Sardou, with new scenery and effects, including a team of reindeer and a team of St. Bernard dogs. There will be one hundred people on the stage. Mankind, by Paul Merlin and George Conquest, will follow. Applications for time will be received by Eugene Tompkins, Fifth Avenue Theatre, this city.

Herrmann, the magician, now on his regular annual tour of the principal cities of the United States, is assisted by Mme. Herrmann, D'Alvini and Hahn Agha, presenting a remarkable *soiree magique*. The spectacular illusion "Cremation" is described as the most marvelous illusion ever seen. The entertainment is sumptuously staged and mounted with special scenery.

NEWTON BEERS'

Lost in London.

LATEST EXTRA!

ECHOES OF THE WESTERN PRESS.

Kansas City News.

A BUSY ACTOR-MANAGER.—Newton Beers is a great friend of the newspaper boys. He is always ready to write a special article or a bit of gossip, and yet he is the busiest man on the stage to-day. He is his own producer, stage-manager and musical director. He is very busy just now, arranging for a new scenic and lyric piece he is about to put on next season. In the meantime he is travelling with and acting in his own spectacular version of Lost in London, to which he devotes his special personal attention.

Kansas City Star, Dec. 4

Newton Beers' Lost in London, handsomely staged and [illegible] opened at the Theatre last night. Large audiences may be depended on for every night.

Kansas City Field in Kansas City Times Dec. 4.

That clever actor, Newton Beers, is delighting audiences with Lost in London, which made a hit at the Gillis last season. Mr. Beers is not only a good actor, he is a manager who [illegible] the popular taste, and gives an entertainment which [illegible] the most favorable comments and will be sure to draw great houses this week. The specialties are particularly good and in fact the whole are a strong night's attraction.

From the Moines (Ia.) State Register, Dec. 27.

Newton Beers and his large company presented Lost in London Christmas day, matinee and evening, to large audiences. This company has a well-established reputation with the amusement-loving people of Des Moines, and always draws large audiences. Lost in London is a play with many strong features, the scenic effects being especially fine and striking. The snow scene and Lud's vision were two especially fine bits of stage illusion. The specialty features were very fine. The South Sea Pan Pipe singers appeared in their national costumes and rendered a number of South country songs in a beautiful manner. The imitations by Gilfoil were a strong feature of the performance.

From Des Moines Leader, Dec. 27.

Foster's Op ra House was crowded to its capacity at the Christmas matinee, and also at night, to witness Lost in London as presented by the Newton Beers company. Mr. Beers is an actor of more than ordinary talent, and has good support from his entire company. The specialties introduced in the fourth act by Miss Kate Remaine, the Pan Pipe singers and Harry Gilfoil, in his imitation, received considerable applause from the large audiences. Mr. Beers will probably be seen here again soon in a new play.

The Mirror.

Newton Beers' Lost in London company is evidently playing to very large business in the West.

Manager Foster, of Des Moines, wired Tom Hinsdale as follows: "Newton Beers' Lost in London played to over $1,000. Gave general satisfaction. Specialty features great hit and repeated encores."

N. B. This was wired Manager from Des Moines, Dec. 25.

Special Notice.

I have seen the original of these outlines and they are correct copies. G. N. BERCHLER,
Manager Grand Opera House, Omaha, Neb.

NEWTON BEERS, Proprietor. | H. R. WHEELER, Manager.

SPECIAL.

I shall have something of importance to announce shortly relative to my Washington theatre which will be of great interest to the dramatic profession in general.

P. HARRIS.

NOTICE TO MANAGERS.

All Managers of Theatres are hereby notified the LOUISE LITTA is exclusive owner of CHISPA, by Clay M. Greene and Sidney Thompson; also FREDA, by Con T. Murphy, rewritten by Howard P. Taylor. Managers allowing any production of CHISPA or FREDA in their theatres will be prosecuted to the full extent of the law. R. C. DOBSON.

PHILADELPHIA, PA., Dec. 27, 1888.

EAVES COSTUME CO.:

The armor, dresses, boots, etc., you have made to THE TWELVE TEMPTATIONS, also crowns, coats, ballet and character dresses, ballets of the Fishermen and the Flirts, and Cockatoos and ballet of All Nations are most satisfactory. You also did also be complimented on prompt delivery of same, having fulfilled your contract to the letter, and in any future production shall be pleased to have your estimate on same.

Yours truly, WM. J. GILMORE,
Per Chas. H. Yale, Manager.

Francis E. Reiter.
MUSICAL DIRECTOR AT LIBERTY
Address care Mirror Office.

PROVINCIAL.

BOSTON.

At the Hollis Street, Mary Anderson in The Winter's Tale is announced for every performance this week but two. Monday afternoon she will be changed for Pygmalion and Galatea and the youngster closes Saturday evening with The Lady of Lyons.

The Howard opened at the Bowdoin on last Monday night in Victor Hugo's La Reine Topaze. The weather was horrible, but it seemed to have little effect on the house. The co. has been seen by strengthened pieces on last visit, and now includes besides Zelie de Lussan a leading singer of rather L'Allemand, formerly of the National Opera co., and Georgiana Von Januschowsky, of the old Bijou co. Queen Topaze was last given in this city ten or twelve years ago by the Richings-Bernard troupe, and is new to the younger generation of opera-goers. It will be repeated Thursday and Saturday matinees. The engagement for the remainder of the week is as follows: Tuesday and Saturday evenings, The Barber of Seville; Wednesday evening, Carmen, and Friday evening, Daughter of the Regiment.

Emma Lawrence has entered upon its second week at the Museum with the prospects of an unlimited and successful run.

The Success London Gaiety co. opened at the Globe on last Monday evening to a packed house. The piece was Miss Esmeralda, a burlesque founded on Victor Hugo's Hunchback of Notre Dame, and constructed expressly to fit the capabilities of the two leading players, Fred. Leslie and Nellie Farren.

The Howes are still at the Grand Opera House, and this week are presenting The Minute Men, a strong and really effective melodrama.

At the Museum the excellent version of One of the Bravest is doing good business with Charles McCarthy in the principal part.

Nat Goodwin is at the Park for two weeks—the first devoted to Turned Up and Lend Me Five Shillings, and the second to Royal Revenge and Confusion.

Items: Wednesday evening next will be the first anniversary of the opening of the Grand Opera House, and elegant souvenirs will be distributed on that occasion to the patrons of the house.—After two weeks of the Howards at the Bijou the Beach-Barrett co. follows.—Charlotte appears at the Globe 26th in Jocelyn.—The J. H. Mason and Robert Hilliard co. is closely approaching. Two companies are just announced—Joseph Haworth and W. H. Thompson—A Parish of Kegs at the Grand Opera House 14th.

PHILADELPHIA.

Owing to a recent severe illness, I have become almost a stranger among the churches, and failed to attend my extra this week. I still have to day of grace upon hearing them upon their return.

Previously I have seen Julia Marlowe as Parthenia and as Rosalind, and can form personal testimony concerning her remarkable success. In fact, I do not remember any new opener whose triumph has been so complete. The press has been unanimous in her praise; her audiences have been composed of the most cultured and intelligent class, and their plaudits have been bestowed in the most spontaneous and hearty fashion.

The remaining events of the week were gathered at the Chestnut Street Opera House, where Rebecca and Co. succeeded the Shoofties. The nature of the business done may be judged when I guess, without fear of contradiction, that the receipts for the two weeks' engagement were over five-fifty. This week Pearl Eugene; Harry Anderson next week.

At the Chestnut Street Theatre Mat C. Goodwin appeared in a double bill. A Rural Romance and Confusion, and played to good business. This week Rankin and Hoyt's combination.

W. J. Scanlan in his new play Mike Angel, At the Window Sash, Theatre, played to the capacity of the house. It was laughable for me to see the performance, but competent judges pronounce it the first play Mr. Scanlan has yet built. Austin Bixley follows for two weeks.

At the Arch Street Theatre The Paymaster stopped to good business. This week, A Tin Soldier. Business fairly good.

The Bell Opera co. presented The Beggar Student at the Grand Opera House. This week, Professor Rockabye's Rocking Pavilion. The first Boston performance of Richard Stahl's opera, Gold Dollar, with good cast and elaborate scenic effects, is announced for the Grand Opera House for the week of 21st.

At the Walnut Street Theatre the Leaders of London play a long house. This week the Two Johns.

John Wild is traveling. Wild played to an S. R. O. house at the Standard Theatre. This week Fanny F. Rowe in The Silver Age. Charlie Thompson Cohan next week.

At the Academy of Music Hoyt's Trouble produced his new play, The Runaway Wife, which has continued to fill the house to the doors. This week Rice's Surprise Party and Evangeline and W. H. Thompson—A Parish of Kegs at the Grand Opera House 14th.

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ST. LOUIS.

A fire in the Grand on the Grand last week drew good audiences. George Richards in the opera Bouquet and Frank Lander's clambake on Saturday completed the list. Rice's Surprise Party is the opener this week. Rice's Evangeline next week. Robert Hilliard and his London success 21st under a 14k. Pool.

Le Vergne on Sidney at the Cigarette last week drew good houses. Bill Nankin and Thomas W. Ryley as the comical contrasted a large amount of laughter. H. J. Thomas was good as Bob Acres; Charlie Wheaton and Frank Lee were good. Emily Bancker and Kate Forrester are very equal to their roles. The dance in the burlesque are very handsome. The Anderson Opera co. this week.

At the Pickwick the rain has ceased and the old-time audiences once grace the spot. Ivy Leaf drew good houses last week, the comedy and dancing being well received. Smith, O'Brien and Emmy Lovejoy headed the bills to the 12th. Gus T. Kingsley was 13th to 18th. Lottie Abbey to Cohen O'Brien and Nellie Lamont to Hopkins. Bostock were good. The Water Queen this week. The Ivy Leaf next.

The two house boats of the season opened The Bonanza at Pope's last week on the opening day and was followed by large houses all the week. The house was open the side proved a feature in the play. Joseph Haworth was secured as Tom Ingles, the hero; Mark Smith was a capable villain; Harry Booth was excellent as Silver Bill; Harold Armstrong was comely as Ethel Ingles. Hattie Bancroft as Cicely was good; Miss Chatterton, who does everything she attempts well, gave a strong rendition of the role of Mrs. Gregory. This week, Globe comedy.

The Wallack Star Park drew large houses at the Standard last week. H. E. Ward was outstanding in the role of Wild Bobby. George W. Thompson as the Queen Mother was the life of the play. George Barnes did some good work as Harry James. Ada Gilmore was good as Alice Baldwin. The Paisley Church, the high bridge and the fire scenes were especially pleasing features. G. C. ended. Rhoades this week.

Items: The successors of the La Vergnes as Sidney co. presented an elegant gold watch and chain to Harry Lee, the business manager of the co.—Louis Becker owns the scenery sole for the engagement of the Academy Opera co. at the Olympic this week in a new production of a big business.—The Pavilion opens to the Grand soon.—Charles H. Hamblin is here in the interest of Prof. White.—F. F. and W.'s Rhoades still in at Pope's theatre.—William H. Smith has the interest in the Star Park, and it adorns his office at the Standard.—Gus T. Kingsley, of the Ivy Leaf, can boast they but week in greeting old friends.—The match for the Actors' Fund, to take place on the ninth inst., will be the first one ever given here for this worthy object, and due credit must be given to Col. Pat. Short, of the Olympic, for the kind work and time he has devoted to it.

NEW ORLEANS.

The first business last week was done at the Grand Opera House, where J. H. Stoffo co. appeared in A Fearful Case. The friendly cards a distinct and emphatic hit, the audiences testifying to this each night. The co. generally is an exceedingly perfect co. in excelling comedy-drama, and deserves hearty support. Every part is in the hands of a capable person, and an enjoyable performance is given. The plays are beautifully staged. This week, J. K. Emmet.

Miss Hyde presented her new play, Judge Not, to small business when the last number is considered. Judge Not is a fairly good play, but I didn't like it. The Knowles and Hoyt will be seen this week, with Miss Hilder in the title role.

John A. Stevens' new play, Sheds of Life, was seen at the St. Charles Theatre. Bad weather may have kept people away, or it may have been the play, but I incline to the latter opinion. The co. is fairly good. Stella Rees was excellent as Olga and Walter Craven satisfactory as Count Peter. Mr. Stevens' ability is well known. Unknown and A Banker Hanger this week by the same co.

At the Academy Theatre a good week's business was done by P. F. Baker in The Universe. Baker is a good favorite here. Russia were refused admission on the opening night. This week, Ada Gray.

Miss Rose Coghlan opened here for the Academy Engagement at Newton's last week. The performance is a good one of its kind, and the audiences were large. This week Flag this week.

Items: J. K. Emmet will give the Actors' Fund a benefit during his engagement at the Grand Opera House 9th. The press receipts of a previous will be given. Manager Greenwall has endeared the son of the house and the services of his employees. I hope to be able to give some big figures next week.—Rob Sheffield came in Lend Me Five Shillings one day last week with A Fearful Case, co. It rained nearly every day of the week, and could not show his fine clothes. Better luck next time.—J. H. Foster, acting manager of A Fearful Case, is shown, and knows his business.—Rhoda went to Memphis and Mighty Dollar. It is said Mr. Florence contemplates starting Rentoul next season. This week the Rentoul Sisters, Crystal Slipper, returns this week for a three nights' engagement with some new people in the cast and all the best of the old special features.

Mr. and Mrs. W. J. Florence closed their usual successful engagement at McVicker's, opposite in Heart of Hearts

...Hardy's Red Fox co. to dismal-poor business 26-28. One of the Finest averaged a fair attendance for three performances 31-2. Ray Tramp co. 4th; Hoyt's Dakota 6th.

CANTON.

Opera House (C. H. Wahlin, manager): Maude Banks co. 2d.

CHAMPAIGN.

Opera House (L. S. Holmes, manager): Only a small audience had the pleasure of seeing Franklin's Ten Nights in a Bar-room 3d; co. very good. Maude Banks co. appear three nights, 7-9.

ELGIN.

De Bois Opera House (Thos. Swan and F. Jencks, managers): D. J. Ramage's Standard Theatre co. week of Dec. 19 to good average business. His Natural Life 2d.

Academy of Music (F. M. Morgan, manager): This new little house was opened 1st with a promenade concert and dance, and received many well-deserved compliments. This welcome addition for Elgin's amusement seekers will be run as a popular-priced house. The acoustic properties are fine.

INDIANA.

INDIANAPOLIS.

Grand Opera House (Dickson and Talbott, managers): Frederic Bryton in Forgiven 31-2. Mr. Bryton was suffering from a cold and could not do himself justice. At the Wednesday matinee he was unable to take his part; business light. Mr. Bryton is a favorite here but should get a new play if he wishes good business. Helen Barry in A Woman's Strategem filled out the week, but owing to strong counter attractions in the shape of the State Commercial Travellers' Ball and the American Opera co. business was light, although the star, co. and play are commendable. This week Lewis Morrison's Faust and Minnie Maddern three nights each.

English's Opera House (Dickson and Talbott, managers): The favorites, Murray and Murphy, did their usual large business 26-28. The American Opera co. in Faust, Mefistofeles and Il Trovatore 3-5; large and appreciative houses greeted them. To summarize the merits of the members of the organization, the principals are the weakest, the chorus strong in voice and numbers, and the lack of scenery mars the presentations. Both Verdi's Mephistopheles was the greatest success of the engagement.

Park Theatre (Dickson and Talbott, managers): Hearts of Oak, by a fair co., drew fair houses week 31st. This week, Gray and Stephens.

Items: The only fault found with the Christmas dinners at this point was that there were not enough to go round; they sold like mince plums.—S. P. Norton, the genial acting manager of Helen Barry, reports a nice business.—Hustling Joe Gordon, the treasurer of the Park, joins forces with Will Dickson in the Grand box-office next week. W. S. Gavin, formerly treasurer of English's, taking his place at the Park and J. E. Gavin taking the treasurership of English's.—The American Opera co. tendered President-elect Harrison a musicale at his home afternoon of the 4th. Nevada, Pasin, McNicol, Bennett and Vetta singing from various operas. General Harrison returned the compliment by occupying a box with his family 5th.—Frank Mordaunt, of the Helen Barry co., appreciates the vote of thanks sent by the Actors' Fund for his services rendered. He received the document while here and sends Secretary Harrison Grey Fiske his thanks.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Siberia was presented to standing-room only 4th. Kellar, the magician, 12th; James O'Neill 2d.

Good's Opera House (J. V. Farrer, manager): The Star Theatre co. played a week's engagement to large houses, ending 5th. They will play a return engagement before the season closes.

MARION.

Sweetser Opera House (E. L. Kimmerman, manager): Rice and Shepard's Minstrels Dec. 28 to a $600 house. Will return later in the season. Maude Banks 31-1 to good business. Peck's Bad Boy 2d; fair house. One of the Finest 4th; Minnie Maddern 7th; Jekyll and Hyde 10th.

MADISON.

Grand Opera House (J. B. Pepper, manager): Hi Henry's Minstrels Dec. 31-2 to packed houses. Good performances. George Ober in Jekyll and Hyde 3d. Good house and satisfactory performance. May Holden Comedy co. booked for week of 7th.

RICHMOND.

Phillips' Opera House (G. W. P. Jackson, acting manager): Murray and Murphy in Our Irish Visitors 3d; large business, general satisfaction. George Ober in Jekyll and Hyde 5th to packed house. Lyon Comedy co. 7th, week, at popular prices.

PERU.

Rasmrick Opera House (G. C. Constant, manager): Maude Banks 3d to a crowded and delighted audience. True Irish Hearts 7th; A Postage Stamp 9th; Hattie Bernard-Chase 12th.

NEW ALBANY.

New Albany Opera House (John Harbeson, manager): Hi Henry's Minstrels Dec. 28-29; good performance to large houses. Francis Bishop in Muggs' Landing 19th.

LA FAYETTE.

Grand Opera House (F. B. Caldwell, manager): The New American Opera co. added to light business. Co. fair, orchestra excellent. Lewis Morrison gave Faust 4th to a good audience. Siberia 5th; Murray and Murphy 6th.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): The New American Opera co. presented Il Trovatore to a large and fashionable audience 1st. A large audience greeted Lewis Morrison's production of Faust 5th, which was presented in commendable style.

MICHIGAN CITY.

Opera House (Weiler and Leist, managers): E. A. McDowell's co. in Mr. Barnes of New York 3d to fair business and gave the best of satisfaction.

LOGANSPORT.

Opera House (William Dolan, manager): Peck's Bad Boy drew a fair house 4th. Murray and Murphy 7th; Dr. Jekyll and Mr. Hyde 9th; A Postage Stamp 10th.

EVANSVILLE.

Opera House (T. J. Groves, manager): The New American Opera co. gave a splendid rendition of Il Trovatore Dec. 31. Bayse Davis Dramatic co. 8th; Murray and Murphy 11th.

IOWA.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Newton Beers in Lost in London 1st, matinee and night, to all the house would hold at both performances. Dan Sully 3d; Frank Daniels in Little Puck 6th; Ellis' benefit 12th.

COUNCIL BLUFFS.

Doheny Opera House (John Doheny, proprietor): The Camille Urso Concert co. Dec. 29 to a small but select audience. Lovett and Johnson's pony and dog show 31st; four entertainments to good business.

DES MOINES.

Foster's Opera House (William Foster, manager): Sweet IX. cancelled Dec. 28-29; cause not known. A Run Mashee cancelled 12th on account of Eastern engagements. Joseph Murphy 20-23.

Grand Opera House (W. W. Moore, manager): Edwin Tanner in Jekyll and Hyde proved to be a bad performance and did no business. Hallan and Hart's Lazar On 3-4. Queen of the Plains 8th.

Central City (W. C. Ross, manager): Billy Marble co. came Dec. 24, week, to fair business.

DAVENPORT.

Burtis Opera House (W. H. Fluhr, manager): The Mendelssohn Quintette Club furnished a delightful evening to a fashionable audience 1st.

Turner Opera House (Charles T. Kindt, manager): One of the Finest co. 31st to a fair-sized house.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Dan Sully in Daddy Nolan New Year's night; every seat was occupied and many stood in the lobbies. The support was good without exception. Newton Beers in Lost in London was greeted by a fine audience 2d. The play was fairly well given but is very thin gruel at the best.

BOONE.

Phipps' Opera House (C. E. Phipps, manager): Edwin Tanner's Jekyll and Hyde came Dec. 27 on short notice, but on account of small advance sale postponed the performance until 28th. They had a small house and were forced to borrow money to leave town. The co. is a good one but played to hard luck. Billy Marble, week 31st, played to a crowded house in spite of many local attractions. Gus J. Heege's Comedy co. in Old Glory 10th. Hudson and Eckert's Juvenile Opera co. 23-25.

Items: The Edwin Tanner co. left on last Friday night for Nevada, Ia., where they will reorganize.

SIOUX CITY.

Pavey Grand Opera House (W. I. Buchanan, manager): Joseph Murphy 3d to S. R. O. He is supported by a capable co. Belle Melville is an actress of more than ordinary ability. The house will remain closed until the 15th, when Pinafore will be produced by local talent.

Academy of Music (Lew Waters, manager): Edwin Clifford co. opened a return engagement 2d to light business. The co. disbanded the second night, several members refusing to go on the stage until their salaries were paid. The majority of the co. remained loyal to Mr. Clifford, and he will start out again next week with a new, and no his claims, better co.

MUSCATINE.

Tanner Opera House (Lenny Schmidt, manager): Felix and Eva Vincent to a fair business 1st. Mestayer Bates to a good and well pleased audience 3d.

MARSHALLTOWN.

The Odeon (A. G. Glick, manager): Lily Clay's Gaiety co. to good business Dec. 31.

CEDAR RAPIDS.

Greene's (F. A. Simmons, manager): Lily Clay Dec. 29 played to good business; a new co. and play. Ole Olsen's deserved its unsuccessful Jan. 1; "he performance was highly spoken of by the local papers. Juvenile Opera co. 26-27; Joe Murphy 31st; The Stowaway 30th; Bill Nye and Riley 16th; Robert Downing 19th.

Item: The Edwin Tanner Dr. Jekyll co. went to pieces at Boone. While at Des Moines the treasurer and leading lady departed with the cash, leaving the co. in straitened circumstances. The co. managed to reach Boone, but did not play to enough money to get out of town. This co. was booked here for the 9th.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Rentfrow's Jolly Pathfinders last week to good business. Frank Lindon 7-8; Beach and Bowers' Minstrels 12th; Ellie Ridster 17th; Around the World in Eighty Days 2nd.

ATCHISON.

Price's Opera House (R. L. Martling, local manager): Kennedy's Lights and Shadows Dec. 29 did excellent business. Clair Pater co. opened for week Dec. 31st in Queens to a packed house. Johnson and Lovett's Horse and Dog show 7th; Jim the Penman co. (Western) 9th.

Item: Manager Ed. J. Hauser, of One of the Finest co., banqueted his co. at the Byram Hotel on Christmas night.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Hallen and Hart in Lazar On proved a capital attraction Dec. 29 and gave one of the most thoroughly enjoyable entertainments seen here for a long time. Hazel, the mystagogue and mind-reader, 30th. Alone in London 1st. Although seen here before, it apparently is a greater favorite than ever, and certainly the co. is a really good one and leaves nothing to be wished for in the interpretation. As usual, the "opening of the fixed gate" scene took the audience by storm. Camilla Urso 4th; Dizey 7th.

Grand Opera House (E. H. Macey, manager): Frank Lindon began an engagement 31st in Monte Cristo, followed by Damon and Pythias and Sea of Ice. Mr. Lindon is very popular among the Knights of Pythias, and was tendered a reception by Valiant Lodge No. 179 after the performance of Monte Cristo on New Year's night. Castaway 14-16. Ezra Kendall 17th.

Library Hall (Edward Wilder, manager): Music Concert co. 2d to full capacity of the hall.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford manager): Goodyear's Minstrels gave one of the best minstrel shows of the season 2d. The singing and dancing were excellent. The Camilla Urso Concert co. played to about sixty people. This co. deserved a crowded house.

KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor): Baldwin Comedy co., with Jennie Goldthwaite as the star, did excellent business last week, playing Esmeralda, Pique and other copyrighted plays. Templeton Opera co. 7th.

MAINE.

PORTLAND.

Theatre: Held by the Enemy, well staged and cleverly cast, attracted large audiences 4-5. Ethlyn Friend as Susan, and Jack Farrell as the Special for Leslie's, made decided hits.

Items: Jack Farrell, of the Held by the Enemy co., is a Maine boy hailing from Bangor.—Charles H. Newell, manager of the Theatre, became a Benedict 2d, and is receiving congratulations cheerfully.—Plans for the new opera house are made and the Board of Trade is booming the project with every reason for a successful ending.

SKOWHEGAN.

Coburn Hall (E. C. Heselton, manager): McGibeny Family 19th.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Two Old Cronies 7th; Maggie Mitchell 12th.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Frank Mayo to a large audience 1st.

Lyceum Theatre (France Brothers and Lehr, managers): The Lyceum opened 1st to the largest house of the season. Many were turned away. The attractions included the Aldens, Morrisey, and the Pendys. The performance as a whole gave unbounded satisfaction.

Items: Edmund Collier will soon join Frank Mayo's co.—Beatrice Rhinehart and F. G. Conrad have been engaged by the Baldwin-Melville co.—France Brothers and Lehr contemplate making a change at the Lyceum. During Lent they will close the house and will put in orchestra chairs, a parquet circle and a horseshoe balcony. They intend to make the stage larger and put in eight private boxes.—Gussie Hill is having a play written for her and is looking for a competent manager to take her on the road.

FALL RIVER.

Academy of Music (William J. Wiley, manager): Little Lord Fauntleroy was presented three times Dec. 31-1. It was heartily enjoyed by good sized audiences. Muldoon's Variety and Athletic comb. 4-5 drew top-heavy houses. The co. went to Philadelphia, where they consolidate with the Sheffer and Blakely Specialty co. Myra Goodwin 7-8; J. B. Polk 14th.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): Jim the Penman, Fate and Beacon Lights were the attractions past week. The first named played to good business; the others to poor. Nobody's Claim 11-12; The Wife 28-29; Storm Beaten 24-26.

The Musee (George H. Batcheller, manager): The Mikado was given nightly last week to crowded houses. This week Fra Diavolo will be given, with a strong cast. The Ludwig Concert co. appeared at Mechanics' Hall 3d, to a good house.

FITCHBURG.

Whitney's Opera House (C. H. Dunn, manager): The Two Sisters drew a full house 1st; excellent performance.

CHELSEA.

Academy of Music (James B. Field, manager): Little Lord Fauntleroy drew one of the largest and most fashionable audiences ever seen here 3d. Chas. T. Ellis 7th; Myra Goodwin 15th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Omey's Operatic Minstrels 1st; good house; excellent performance. Two hundred people were content to stand through the production of Little Lord Fauntleroy 2d, little Walter Eddinger assuming the title role. The co. was excellent, and will return in February. Muldoon's Specialty co. 3d, to top-heavy house. Blanche Curtisse 7-8.

Liberty Theatre (William E. White, manager): Harmonian Minstrels 2d, to a crowded house, in the Union for Good Works series.

TAUNTON.

Music Hall (A. B. White, proprietor): Blanche Curtisse in Only a Farmer's Daughter and Moriarty the Corporal 2-3, to light business.

SPRINGFIELD.

Gilmore's Opera House (W. C. de Noir, manager): Chas. McCarthy in One of the Bravest had a large audience 1st. The play is entertaining. Frank Mayo came in The Royal Guard and Nordeck to good business 3-4. I cannot imagine a more delightfully chivalrous, impetuous, generous D'Artagnan than Mayo's. His Nordeck is not less studied, but should not be mentioned with it in the same breath. The co. included Lincoln Wagenhals, G. R. Bouler, J. H. Taylor, Oscar Eagle, Clement St. Martin, Lorimer Jounsame, Adelaide Fitzallen and Marie Burroughs, all excellent people, yet there was a suggestion of seaboss in the support. C. R. Gardiner's Fate co. did very light business 5th. The piece long since went to seed. There is a pitiful earnestness about the efforts of the star, Lee Lamar, a Southern girl, who is a new comer to the stage. Bessie Taylor, who joined the co. Dec. 31, plays the adventuress acceptably. Comedian Lavalon's role is thinner than a church stew. Rhea 12th. Scanlan 15th.

Items: Annie Ousonneo, of this city, who has shown much aptitude for the stage and is a graduate of the Sargent school, has been engaged as leading lady of the newly formed Edwin Lawrence Dramatic co. Their repertoire comprises Retribution, Danicheffs, Lady of Lyons, and their tour through New York State will last until late in the Spring. Mr. Lawrence was for a time with Margaret Mather.—Manager Peter Rice says Joe Po'k has perused about twenty new comedies so far this season.—Manager W. S. Cleveland has his eye upon Dockstader's Theatre as a permanent abiding place; then, on to London.—Frank Mayo is devoting his nights to improvements upon The Royal Guard, which will be tried in its new shape in about ten days.—Fred. Wright, Frank Cotter, Charley Wing and Lloyd Brown, in advance of the Gormans, Rhea, C. T. Ellis and Sol Smith Russell, respectively, were here last week.—Fred. Stoddard's bride is Miss Susie Worden, of South Norwalk, Ct.—Dore Davidson is writing a new play, the title of which is a profound secret. Manager Collier Without Crime.—Clara Addison has a play by Justin Adams, which will probably be tried by Johnson Friends before long.—Vaudeville and Variation, the eccentric Cockney Comic in which Mr. Atkinson was to star with his wife (Lillie Hazel), has no uncertain future.—Francis Lorraine, recently seen here with Dore Davidson, is a Springfield youth named Frank L. Allen, who has lately adopted the stage.—Dick Golden occupies the table: "The woes of my countrymen, Jim Prouty, is laid at my house, Rockport, Me., eighteen miles from Bangor, on the Penobscot, and it is in four acts, one of which occurs at Bar Harbor. The sub-title, A Man from Maine, a misnomer, has been dropped. My wife (Dora Wiley) will return from Australia to join the co. Stacie Mackaye has helped me to elaborate some of the best points."

WESTFIELD.

The Opera House (P. W. Howe, manager): The Redmond-Barry co. in Hermione at reduced prices to a very large and delighted audience Dec. 29. George C. Boniface's co. 5th. Gorman's Minstrels 6th; Beacon Lights 17th.

The Com Opera House (M. W. Bates, manager): Prof. D. M. Bristol's Equascurriculum 31st, afternoon and evening, to only fair houses.

Item: Fred E. Wright, manager of Gorman's Minstrels, was in town for a day arranging for the 8th. Fred is a hustler, and every one knows when he is around it means business.

BROCKTON.

City Theatre (W. W. Cross, manager): The Two Sisters pleased fair-sized audiences 1-2. The Acme Quartette made a hit with their vocal selections. Joseph Jefferson in Rip Van Winkle had a full house and gave the same excellent performance as of yore 4th. Only a Farmer's Daughter 12th; Mora 13th, week.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Frank Mayo in The Royal Guard Dec. 31 to a large audience. Muldoon's Athletic and Specialty co. gave good satisfaction 1st; medium-sized house. Little Lord Fauntleroy, with Bella Rose and Waddie Eddinger alternating in the title role, 4-5, to $1,500.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Two Sisters played to very good business 4th. Baldwin-Melville co. in standard plays this week.

SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): Charles McCarthy gave a fine performance of One of the Bravest to a good house 4th. The fire scene, which is the most realistic I ever saw, was received with long and continuous applause. Next, George C. Boniface in Under Cover, and Only a Farmer's Daughter.

Items: Manager Parker, of One of the Bravest, claims to have the highest salaried co. of its size in the country, and reports big business.—Manager G. E. Sanderson was presented with an elegant gold watch chain and charm by attaches of the Opera House Jan. 3.

NEWBURYPORT.

City Hall (George H. Stevens, agent): This house, after being closed to theatricals since Dec. 10th, reopened with K. cp e Dark to good business. The co. is far above the skit. Next week, Mora.

Item: W. A. Noyes, ticket agent at this house, leaves for Bridgeport 7th to join the Daly Sisters' co. as treasurer. Harry N. Bayley has been appointed ticket agent in his place.

MILFORD.

Music Hall (H. E. Morgan, manager): Only a Farmer's Daughter gave general satisfaction to a small audience Dec. 31. Myra Goodwin 2d to 3d 9th.

MICHIGAN.

DETROIT.

White's Grand Opera House: Siberia did a fine business the former half of past week and Minnie Maddern finished it out to big business. Owing to the untimely and lamented death of the manager, Charles O. White, the theatre was closed Thursday evening. Miss Maddern has steadily improved all the time, and to-day, in her line, is unsurpassed. The co. supporting her, under management of Fred Miller, is an excellent one. This week, Rice's Cornair co.; Margaret Mather next.

Detroit Opera House (C. J. Whitney, manager): This week, Helen Barry in A Woman's Strategem three nights, followed by one of Aronson's cos. in The Yeomen of the Guard for remainder of the week at regular prices.

Whitney's Opera House (C. E. Blanchett, manager): Sid C. France in Jealousy played before the usual large audiences who frequent this popular theatre. This week, The Ruling Passion; next week Shadows of a Great City.

Item: The sad and unexpected death of Manager Charles O. White cast a gloom not only upon all theatregoers of the city, but every one who had ever met our late manager in business or otherwise.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Mr. Barnes of New York was given New Year's Eve to a good house. Keller did good business 1st. He has added many new features since last seen here. A Postage Stamp had a well filled house 3d. Rice and Shepard's Minstrels 4th did big business.

GRAND RAPIDS.

Powers' (C. H. Garwood, manager): Struck Gas Dec. 31-1 struck poor houses, but gave fair performances. Carrie Tutein is a soubrette of more than average merit. Keller, the magician, gave a new programme 4-5. Business fair. A special "Expose of Spiritualism" was given Sunday night (6th) to a good house. Shadows of a Great City 8th; Rice and Shepard's Minstrels 10th; Robert Downing 11-12; Michael Strogoff 13-15.

Redmond's (C. H. Garwood, manager): Counterfeit and A Living Lie was given all week by Harry Amler's co. to good business. The co. is poor. Reuben Glue 7th, week.

Item: The old Wonderland Theatre will reopen in about three weeks under the management of Marcus Farrell, of Boston. The place will be renovated and some additions made to the interior. It will be known as "The Lyceum" and the opening attraction is Taken by the Enemy, a fact that might interest W. H. Gillette.

COLDWATER.

At Tibbit's Opera House, Rice and Shepard's Minstrels 4th; good house; giving entire satisfaction. Little Nugget co. 8th.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Little Nugget played to fair house Dec. 31. Riley and Wood 1st in matinee and evening performances to good houses. Robert Downing 4-5 presented Virginius matinee and two performances of Spartacus the Gladiator to large and enthusiastic audiences. The co. was strong and ably sustained Mr. Downing, who produced a marked impression. Rice and Shepherd's Minstrels 14th; T. J. Farron 15th; Minnie Maddern 18th.

JACKSON.

Hibbard Opera House (Fred. Felton, manager): A Postage Stamp 1st, matinee and evening, to good business. Kellar, the magician, to a light but well pleased house 2d. Little Nugget 9th.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Carrie Tutein in Struck Gas to light business Dec. 27. Mr. Barnes of New York to a fair house 2d. Kellar performed to a large audience 3d.

LANSING.

A Postage Stamp co., with Black Hussar band, Dec. 31; large and highly pleased audience.

FLINT.

Music Hall (H. A. Thayer, manager): Ida Van Courtland did good business week Dec. 31, giving entire satisfaction.

YPSILANTI.

Opera House (S. Draper, manager): Detroit Minstrels 1st; small house. Robert Downing in Spartacus 3d; good house. Ida Van Cortland 7-9.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): New Year's night Little Nugget to jammed house. Reilly and Woods' Specialty co. to well-entertained audience 2d. Kellar 7-8; Robert Downing 9-10.

BATTLE CREEK.

Hamblin's Opera House (I. W. Slocum, manager): Kellar Dec. 31 to a small and well-pleased audience. A Postage Stamp 2d to a fair house.

MINNESOTA.

ST. PAUL.

Grand Opera House (C. N. Scott, manager): Frederick Warde 31st, week, presented William Tell, Cardinal Richard III. and Damon and Pythias, drawing fair houses. The plays were finely given, and deserved much better patronage. Mr. Warde is an excellent actor, sustaining his roles most admirably, and was heartily applauded. He is supported by a strong and well balanced co. Benefit concert for the Newsboys' Home and Club-Room 3d proved a very enjoyable entertainment and a financial success. The Bostonians, Frederick Warde and some of our best local talent volunteered and were highly appreciated. The house was crowded. Joseph Murphy week of 7th.

People's Theatre (C. W. Walker, manager): The Ticket-of-Leave Man week of 31st was produced in a very commendable manner, drawing first-class audiences.

Olympic Theatre (W. A. Wells, manager): A good co. of specialty people gave the operatic burlesque La Grand Duchess in good style, with Fannie Prestige in the title role, week of 31st.

Kohl, Middleton and Co.'s Dime Museum did a fine week's business, presenting a good line of attractions.

MISSISSIPPI.

GREENVILLE.

Greenville Opera House (J. Alexander, manager): Creston Clarke Dec. 31-Jan. 1 to light business; fine performances.

JACKSON.

Robinson's Opera House (Dreyfus and Brown, managers): Nellie Walters in Criss-Cross 3d to a light house.

VICKSBURG.

Opera House (Pierce and Bates, proprietors): Ellie Ridster in Egypt and Judge Not Dec. 28-29; large and appreciative houses, but not as large as the deserved. Jules Grau Comic Opera co. 3-5.

ABERDEEN.

Temple Opera House (R. L. Hatch, manager): Jennie Holmes co., Dec. 31, week, at popular prices. McCabe and Young's Minstrels 10th.

MISSOURI.

HANNIBAL.

Park Opera House (Price and Watson, managers): The Wilbur comb., headed by Julia Arthur and C. C. Staley, played Two Orphans, The Black Spider, Three Wives to One Husband, His Bitter Atonement, Escaped from the Law and A Rogue's Honor, in order named to big houses at popular prices week of 24th. Daniel Sully and an excellent co. gave Daddy Nolan 31st to small house. Frank Daniels 12th; Goodyear, Cook and Dillon's Minstrels 16th; Jim the Penman 19th.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Union Square U. T. C. to good business 3d; good co. Thomas E. Garrick is booked at Ferris' Grand 13-16.

SEDALIA.

Opera House (H. W. Wood, manager): A warm and numerous welcome was accorded Power's Ivy Leaf co. 7th. Beach and Bowers' Minstrels 8th; Emma Abbott 26th; Fleming's Around the World 27th; the Dalys 28th.

COLUMBIA.

Haden Opera House (J. E. Crumbaugh, manager): Union Square U. T. C. co. played to good business 31st. Poor co. Beach and Bowers' Minstrels 5th.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Kennedy's Lights and Shadows of New York played to good business Dec. 28-29. Co. and scenery first-class. Hallen and Hart with a good co. rendered Donnelly's farce comedy Lazar On in a thoroughly enjoyable manner, 31-1. At New Year's matinee house packed to the doors. Col Sinn's Alone in London was done to good business 2d; good co. Miss Dwyer as Nan is a worthy successor of Miss Tanner, who added so much in the first success of the piece. Stowaway 11-12; Emma Abbott 14-15; Jim the Penman 16; Daly's Vacation 18-19.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Geyer and Harding's Minstrels to a fair house 2d. They gave a good performance.

NEBRASKA.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Dizey in Adonis Dec. 28 drew one of the largest audiences of the season. Sutton's U. T. C. packed the house both at matinee and evening performance New Year's Day.

Item: Frank D. Taggart, proprietor of the Kerr Opera House, has assumed the management.

FREMONT.

Love Opera House (Robert McReynolds, manager): Sutton's U. T. C. co. Dec. 28 to fair business. Omaha Dramatic Club 1st in A Scrap of Paper, gave satisfaction to a large audience, including a New Year's party of fifty in full dress. Private Secretary 17th.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Fiske Warfield in Little Puck Dec. 28-29. The co. is well balanced and played to big business. A Pair of Kids 31 a failure to please. Alone in London opened to a small house 3d; co. finished the week here. Rentonians 12-12.

Grand Opera House (Crawford and McReynolds, managers): Jos. Murphy 31 2 to big business. Mr. Murphy is always sure of a cordial welcome in Omaha. Jim the Penman co. 10-12.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Dizey's Adonis to packed house at advanced prices Dec. 27. Boston Symphony Club 2d gave a fine concert.

People's Theatre (R. S. Browne, manager): The Calhoute Dramatic co. opened 31st for three nights; the co. is one of the poorest I have seen in this house, but their business was good and the engagement extended for the remainder of the week.

Items: The session of the Legislature commenced Jan. 2; this will increase the business of managers, as the Funke is the favorite evening resort of the lawmakers.—Hon. W. F. Cody, wife and daughter, are in this city. Mr. Cody will assist in the Governor's reception after his inauguration.

NEW HAMPSHIRE.

CONCORD.

White's Opera House (B. C. White, manager): The Adams and Cook Dramatic co. played here week ending 5th, to good houses.

NEW JERSEY.

HOBOKEN.

Hoboken Theatre (H. R. Jacobs, manager): Chanfrau in Kit last half of last week did an excellent business. The co. is a fair one, and the exciting scenes in the old drama were thoroughly appreciated. This week a good presentation of My Partner is given and merits the large attendance it draws. The co., under the management of Harry Smart, is a fine one in every particular. Next week, Shipped by the Light of the Moon.

Grobheim's Theatre (S. Grobheim, manager): A clever variety co. held the boards last week, and large and appreciative houses was the result. This week is devoted to drama—William Rightmire and his Two Wanderers being the attraction. The cast contains some good people, and the attendance is big.

Items: Mr. Harrison, the new representative of H. R. Jacobs here, is rapidly making himself master of the situation, and the Hoboken Theatre is acquiring a tone second to none in the State. The plays are good and well staged, the attendants courteous, and the popularity of the house is by attested by the increased attendance.—The Elks' benefit takes place Feb. 7 at Jacobs', under Mr. Harrison's management, and promises to be a great success. Mr. Jacobs has donated the house.

TRENTON.

Taylor Opera House (John Taylor, manager): Bartholomew's Equine Paradox drew tremendous houses last week. Jeannie Winston 12-13; Hoodman Blind 14-16; Maggie Mitchell 19.

NEWARK.

Miner's Theatre: Robson and Crane 7th. This successful play is presented exactly as it was at the Union Square Theatre. Held by the Enemy next week.

H. R. Jacobs' Grand Opera House: Mam'zelle was greeted by a large audience 7th.

Wildman's Opera House: The Early Birds' Burlesque and Specialty co. was the attraction 7th; a very entertaining performance.

NEW YORK.

ALBANY.

Clara Morris in Article 47 and Renee de Marny was the attraction at the Leland for the first half of last week. The admirers of the great emotional actress flocked to the theatre in full force and saw three admirable performances, as far as the star was concerned, with the single exception of Monday night. That, the opening evening of the engagement, found Miss Morris at her very worst, while laboring under the effects of one of her periodical "spells." She simply walked through the part, that was all, and her interpolated ejaculations, the long waits between the acts and several exits during the performance put the audience in anything but good humor. During the remainder of the engagement, however, she certainly acted with all of her old-time power, and was most cordially received. Fred de Belleville was entirely disappointing, being stiff and unnatural to a degree. Rhea came on Thursday for the balance of the week, presenting Much Ado About Nothing, A Dangerous Game and Adrienne Lecouvreur in succession. She drew large audiences and was enthusiastically received, much to the surprise of a great many, as she never before attracted particularly well. The most successful feature of the engagement was A Dangerous Game, in which, in an ingenue part, Rhea surprised even her greatest admirers. The engagement was emphatically successful. William R. Owen, an Albanian, was seen to advantage in the support and gave ample evidence of intelligence and study, particularly as Henri Leverdier in A Dangerous Game. Gilmore's Twelve Temptations opened on the 9th to a big house. The entertainment seemed to please. Bonfanti and Paparilla did not appear, the management announcing that the trunks containing their wardrobe had not arrived and promising their presence on Tuesday evening. Next week Zig-Zag and Robert Mantell.

At Jacobs and Proctor's We, Us & Co. did large business last week. The performance was satisfactory, the cast numbering several clever people. The Reilly and Wood's big show, including the Vaidis Sisters, opened to a big house and pleased the audience thoroughly. Next week Over the Garden Wall. Bill Nye and James Whitcomb Riley are announced for readings at Jermain Hall 11th.

BUFFALO.

Academy of Music (Shook Brothers, managers): Daniel Frohman presented The Wife during New Year's week to fair-sized audiences. Mestayer and Clara Louise Kellogg divided this week.

The Star Theatre (Daniel Shelby, manager): The Colonel Sipper was seen first week and caused a hearty and ceaseless chat it will deserve the crowded houses that adorned it. Bennett Gee and A Rose Mosley still flourish plenty of competent this week.

Corinne Lennon (Charles and Elizabeth, managers): Harbor Lights week, Dec. 31, was well patronized. The White Slave next week.

Court Street Theatre (H. R. Jacobs, manager): The Kindergarden, in which Kenis Hart and Ada McDowell were seen, amused the capacious parlor audiences. Harry Kimball's Stanislaw co. 5th.

The Museum's attraction was A Rose Bubble, with E. J. Connelly as the leader. A Cold Day is on exhibition and Wood's co. at Music Hall the latter part of the week. Some large audiences admired the Wallis Sisters' trapeze performance, the long leap from that high ceiling to the net below being a daring one.

The Irwin Brothers are at the Adelphi this week.

The Yeomen of the Guard at Music Hall 8-9.

ROCHESTER.

Lyceum Theatre (John R. Fenn, manager): Large audiences greeted the genial acting of Sol Smith Russell, who appeared Dec. 31-2 in A Poor Relation. Mr. Russell was forced before the curtain at each performance. Punch co. with J. Clinton Hall in the dual role of the twin brothers, attracted fair business 3-5. T. W. Keene 10-12.

Academy of Music (Jacobs and Proctor, managers): Fannie Louise Buckingham supported in Monsieur last week to large houses. This week Mrs. McKee Rankin in The Golden Giant Mine; We, Us & Co. next.

Grand Opera House (P. H. Lehman, manager): Professor Morris, with his trained horses and dogs, pleased fine audiences last week. Dore Davidson in his version of Jekyll and Hyde, 10-12.

Casino (W. J. Boyle, manager): Business first-class last week. Gus Hill's Specialty co. this week.

Item: The Montague-Turner Opera co. appeared in sacred concert at the Grand to small and unappreciative audience 6th.

FRIENDSHIP.

Academy Hall (C. S. Lane, manager): Mitchell and McCaffery, supported by customers, in Rory O'More Dec. 29. Good house and fairly satisfactory performance. R. G. Bartle and Thomas Harrington, supported by local talent, in The Dutch Recruit, 3-4, benefit G. A. R.

SENECA FALLS.

Daniels' Opera House (E. J. Watson, manager): Claire Scott Dec. 31-Jan. 2-2 to fair business; co. good. James C. Roach 13th; Gorman's Minstrels 15th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Little Nugget to fair business Dec. 31. Daniel Boone 1st; satisfactory business. A Legal Wreck to large audience 2d. Muggs' Landing 3d; good and well-pleased house. Al. G. Field's Minstrels 8th.

OSWEGO.

Academy of Music (Wallace H. Dibble, manager): Sol Smith Russell in The Poor Relation 4th to S. R. O., giving excellent satisfaction. Francesca Redding 7th, week; Waite's Comedy co. 21st.

LOCKPORT.

Hodge Opera House (J. R. Heintz, manager): Hattie Anderson in Muggs' Landing to a very large house and good performance 1st. Montague Turner Opera co. in Il Trovatore and Bohemian Girl to light business 2-3. Swedish Ladies' Concert co. to full house 4th.

Item: J. R. Heintz, manager of Opera House, has leased the house for four years more.

AUBURN.

Academy of Music (E. I. Watson, manager): The Dark Side of a Great City drew a good house New Year's night. Sol Smith Russell packed the house 3d.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Mrs. McKee Rankin Dec. 31-2 in The Golden Giant Mine. The piece gave good satisfaction and drew well. Edwin F. Mayo in Silver Age 3-5 to fair audiences. Wallick's Cattle King 14, 15; Keep it Dark 17-19.

OLEAN.

Opera House (Wagner and Reis, managers): Roland Reed in Bumbog came Dec. 31 and attracted a large audience. A Legal Wreck was presented 1st to a large and appreciative audience. Sidney Drew as Richard Merrison scored the hit of the evening. Fiske's Minstrels 10th; Among the Pines 12th.

Mayer's (Fred Mayer, manager): Ida May's Female Minstrels gave a vile show to a fair house New Year's night.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Peck and Fanneman's Daniel Boone co. 3d; fair show; house big, heavy. Field's Minstrels 11th.

Item: Sidney Drew, of the Legal Wreck co., by wisely making the "proper arrangements" beforehand, received $37 for one of our local sports for showing him how to play three games of billiards.

ILLIONA.

Wilson Opera House (H. L. Wilson, manager): Panico's Slave 4th to good business. Don't Blame Me; James Roach in Don Darcy 14th; Gus Williams 18th.

BINGHAMTON.

Opera House (J. F. E. Clark, manager): Vernona Jarbeau in Starlight appeared Dec. 31 under the auspices of the Wheel Club. A very large and enthusiastic audience welcomed her. Mrs. Alice J. Shaw, the whistler, accompanied by veritable artists, gave one of the most satisfactory entertainments we have witnessed this season, 1st. Winnett's Passion's Slave came to good business 2d. The Kellogg English Opera co. came Carmen to a large and fashionable audience 3d. Louise Meisslinger sang the title role. Zigzag came 5th to a large house

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

SUBSCRIPTION.—One year, $4; Six months, $2.
Advertisements twenty cents per line, agate measure. Professional Cards (1 Month, $1 per quarter. Terms cash. Further particulars on file at counting-room. Advertisements received up to 12 M. Wednesday. Foreign correspondence and subscriptions taken at these offices also by our European agents, The International News Company, 23 Bouverie St. (Fleet St.), London, England; Messrs. Wood Hingston, Rich, Fraser; F. A. Brockhaus, Querstrasse 16, Leipzig, Germany; F. A. Brockhaus, 4 Hospitalstrasse, Wien 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all cheques and money orders payable to
THE NEW YORK MIRROR.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK - - JANUARY 22, 1881.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Forthcoming Improvements.

The changes in the make-up of THE MIRROR, decided upon by the editor and proprietor and heretofore referred to, will go into effect week after next. The extensive outfit of new type and the increased mechanical facilities for which we have contracted will be delivered into our hands this week, and all other arrangements have been completed for the altered size of the pages and the permanent enlargement of the whole paper.

All the innovations have been contemplated for some time and each was suggested by experience or careful observation of the growing needs of a progressive journal of THE MIRROR'S class and character.

The improvements will combine, we believe, to make it in respect to typographical excellence and artistic beauty the handsomest of all the weeklies. The additions to the literary attractions will be in line with those that have already brought THE MIRROR the enviable supremacy it enjoys as the leading journal devoted to dramatic interests in the world.

A more distinct outline of the forthcoming changes and improvements will be given to our readers next week.

Why Not?

The other day the wires brought the important intelligence that the Common Council at Lansing, Mich., had adopted a resolution requiring theatrical companies visiting that city to furnish every city official, "from Mayor to scavenger," with a free pass.

The ingenuous, unqualified nature of this proceeding shows that the Common Council of Lansing, Mich., know a good thing when they have got it, and do not propose to lose any of these royal opportunities which success in politics in this blessed land carries with it.

But the Lansing dignitaries should be more generous to themselves. Free passes all round may be pleasant and acceptable enough, but free passes have no negotiable value. It is even said that in the distant cities of the West, which are occasionally haunted by weird and terrifying combinations of bad actors, that free passes are esteemed very lightly. Having asserted their divine rights as Councilmen the Lansing officials might consistently set to work to turn theatrical visitors into a species of profit as well as pleasure.

Why, in brief, don't they vote themselves a fair share of the gross receipts?

Are They Deserters?

Mr. Aldrich and several of his valiant associates in the Actors' Order of Friendship are sincere and enthusiastic in their advocacy of the plan for histrionic protection, that even those whose sympathies have not responded to the movement cannot fail to regret, for their sake, the very evident and numerous signs of its impending collapse.

Mr. Jefferson, a member of the Order, signified his disapproval of the proposed measure very early in the discussion and now, if the usually reliable *Times* of this city is not misinformed, Messrs. Booth and Barrett state that their views have been misstated by the press and misunderstood by the public, and that they are both against the protection plan.

This, if true, is very extraordinary.

Mr. Barrett unquestionably in print and by personal expressions, pronounced himself to be one of the warmest friends of the movement, and it is distinctly remembered that Mr. Booth gave Mr. Barrett's opinions his unqualified sanction, and to the former's aggressive *Herald* interview heartedly subscribed his assent with the words, "Me too."

We should be sorry to think that these eminent gentlemen were trying to crawfish out of the position they first assumed by means of evasion and charges of misrepresentation. They expressed themselves distinctly and emphatically, and if they are hedging now it is merely because they fear the tide of public opinion and are not brave enough or chivalric enough to stand by a sinking ship.

Let it be hoped, however, that the *Times* is mistaken and that it does not, as it claims, speak by the authority of Messrs. Booth and Barrett.

Personal.

GILLETTE.—Fanny Gillette is at Liberty.

SHAW.—Mary Shaw has been engaged as leading lady for Modjeska.

JEFFERSON.—Joseph Jefferson will begin his Spring season in Cincinnati on April 22.

SOLOMON.—The clever Casino comedian, Frederick Solomon, is pictured on the title-page of this week's MIRROR.

DAVENPORT.—Fanny Davenport opened in Brooklyn on Monday night at the Park Theatre, testing the capacity of the house.

HARRIGAN.—Master Edward Harrigan, who has been ill for several weeks with peritonitis, has entirely recovered. He is Harrigan *fils*.

SALISBURY.—Nate Salisbury and wife, Lew Parker, agent of the Wild West company, and Frank Richmond sailed for London on Saturday last.

POLICE.—Marlande Clarke opened at the Standard Theatre in Brooklyn, on last Monday night, in a play in which he appears as Jack the Ripper.

LITTA.—Louise Litta notifies managers that she is sole owner of Chispa and Frola, and legal proceedings will be taken against any manager producing these plays without her consent.

COGHLAN.—Rose Coghlan was accorded an ovation in Nashville on Monday night when she appeared in Jocelyn. On Tuesday she was taken suddenly ill and her engagement was closed, as it is not likely that she will be able to play again in a week or ten days.

MCKEEVER.—John T. McKeever, treasurer of the Madison Square Theatre, is a happy father. The event occurred early last Thursday morning. It is a boy weighed ten pounds at its birth, and is to be christened William Bishop McKeever, in honor of its grandfather.

Come Into the Ranks!

It costs fifty dollars to become a life member of the Actors' Fund of America.

Fifty dollars is not called a very large sum by prosperous managers and successful actors.

How often is fifty dollars spent for a little dinner, or wagered on a ball match, or lost on a friendly game of draw, or invested in a scarf-pin, or put into some flowers for best girls, without so much as a second thought!

Does not a well-fixed actress frequently invest fifty dollars in a bonnet, a fan, a piece of jewelry, a bit of lace or some sort of ornamental apparel, and give little or no head to the expenditure?

But somehow fifty dollars assumes Alpine proportions when we come to talk to fortunate professionals about buying a life membership in the Fund. At any rate, although this noble theatrical charity has been in existence nearly seven years, its list of life members to-day numbers only thirty-seven, but nine of whom are actors.

Is this right? Does it look as though the profession, which almost universally talks appreciatively of and takes pride in its Fund, directs a fair measure of its proverbial generosity toward the one object which, above all others on earth, has the soundest claims upon its practical support?

This should be—but is not—a case where charity begins at home.

It is very good and unselfish of professionals to play for the Fund's benefit when they are asked, but they owe a prior duty to this organization—they ought to enroll their names on its books and supplement good will and verbal appreciation with the comparatively small pecuniary countenance and assistance which it is easily within the means and power of the majority to give.

There are scores of stars now traveling over the country who are making handsome profits. There are scores of other stars whose managers and agents solemnly assure us they are clearing fabulous sums every season.

Would fifty dollars cripple any one of these successful men and women?

Would not the payment of that amount for a Fund life membership be an excellent investment?

Would it not surely bring its own ample reward in the comfortable sense that the purchaser would enjoy of having shown a kindly and practical interest in the cause of sweet charity and of having embraced a single means of proving that in prosperity he or she, as the case might be, was not deaf to the cry of the destitute or the moans of the suffering?

And would it not be a quiet but emphatic way of telling the rest of the world that the actor whose heart is readily moved to the aid of others is not dead to the claims of those that hold kinship with him?

Every star, every manager, every player whose means will permit should become a life member of the Fund and help to swell the at present shamefully small list to proud and distinguished dimensions. It is not a privilege merely—it is a bounden duty that none should evade.

Perhaps the main reason why the life membership is so limited is because the attention of the profession hitherto has not been drawn to the matter or a direct appeal made for assistance. It is in this belief that we introduce the subject here.

THE MIRROR would feel distinctly gratified if it could be the humble means of enrolling into line a representative company of new life members.

And for that purpose it earnestly, fervently and hopefully asks every star and manager who has fifty dollars to invest in the best possible way to send his or her cheque for that amount to the Editor of THE MIRROR, who will hand it to the Treasurer of the Fund and promptly publish a fitting acknowledgment of the good deed. In due course each donor will receive a handsome parchment certificate of life-membership, bearing the official seal of the Association.

We know of no better means whereby well-to-do professionals can mark the first month of this new year than by a gracious response to this appeal, and we venture the hope that there will be enough names received in time for publication in our next issue to set the ball rolling famously. Every addition to the list will spread a spirit of worthy emulation.

Respond promptly and give the effort a quick momentum!

And there is something else we wish to say to those actors who are in employment but whose salaries and circumstances are not sufficiently affluent to permit them to purchase a life membership.

To this large class let us say that they have it in their power, if they but also have the will, to equally help the Fund by their practical support, and sympathy and personal affiliation.

The amount of the annual dues is two dollars. There are at present, however, only 707 members who have paid these dues out of a profession which roundly numbers seven or eight thousand souls. Think of that, for a commentary on theatrical *esprit-de-corps*—charity for the unfortunate of the guild—interest in the institution which is called upon to succor so needy applicants who are sick or starving, or in putting decently under ground those that die in poverty, the large sum of $20,000 every twelvemonth!

Have you ever stopped to divide that two-dollar membership fee, or dues, into the fifty-two weeks of the year?

What does it represent each week?

Just a fraction less than four cents a week, or a trifle over one-half a cent a day.

Few employed actors are so cramped for money that they cannot give four cents a week to the Actors' Fund, which is less than the price of a bad cigar, a glass of beer or a car fare.

Besides the pleasant consciousness of doing a good action the investment of that two dollars entitles the member to the use of the Fund's reading-room when he or she is in town, where all the newspapers and periodicals are on file. It also includes a voice in the management of the Association and a vote in the election of its officers. It further furnishes the service of the latter department and the privilege of registering in the successful Dramatic Bureau, which the institution has established.

Don't delay, but join at once. And let THE MIRROR have the honor of enrolling your name.

Send to the Editor of THE MIRROR two dollars, either in cash or registered letter, or by cheque, postal note, draft, post-office order or express money order—whichever you prefer or is most convenient.

On receipt of the amount it will be immediately turned into the Fund's treasury, your accession will be published and a certificate of membership for the year will be mailed to your address by Assistant Secretary Ben Baker.

It is not much we ask—only to do what every actor who loves his profession and has an atom of sympathy in his heart for the sad distress and misfortunes of many of his fellows ought to do gladly—but in the aggregate, if there is the generous co-operation on which we confidently count, the Fund will be immediately strengthened and assisted in its work.

Something About Contracts.

There is much misunderstanding in the theatrical profession concerning the contracts that are made with traveling companies or combinations to play on sharing terms.

The general impression seems to be that such contracts may be broken without fear of legal liability, because of the difficulty of proving what would have been the actual receipts had the performances taken place.

Acting on this theory these strolling companies jump their dates whenever they choose, coolly saying to the manager: "What are you going to do about it?"

But such a contract has value, and does not lie in the mouth of the party violating the same to say to the manager: "You cannot prove it because of this difficulty of showing the actual damage." The courts are now more and more disposed to stamp out such unconscionable conduct by permitting the jury to assess the value upon proof of the surrounding circumstances, such as the seating capacity of the house, the pecuniary success of the attraction at the place in which the theatre is situated in which the contract was to have been carried out, and all other facts that would tend to show what the manager would probably have made had the contract been performed.

While a judgment based on such "conjectural" evidence may be unsatisfactory, the combination will have no right to complain of this because his own wilful act rendered it impossible to make the proof more definite and certain.

A. J. DITTENHOEFER.

In the Courts.

MARGARET MATHER'S NARROW ESCAPE.

Judge Andrews, several weeks ago, decided the Mather-Hill case unfavorably to the actress, but as he had some doubt upon the questions raised in the case, he granted a stay preventing the enforcement of the injunction to restrain Miss Mather from continuing her performances with her new managers, Gilmore and Tompkins. The stay was granted with the provision that the counsel for Miss Mather would at once appeal the case to the General Term of the Supreme Court and argue the legal points involved upon the appeal during the present month. Last week Miss Mather's counsel discovered that they were too late to have the case placed upon the calendar of the Appellate Court. This was a dilemma, and one which would have proved very troublesome to Miss Mather, if her counsel had not made a brilliant manœuvre. A motion was made before Judge Andrews to continue the stay until such time as the appeal could be heard. Ex-Judge A. J. Dittenhoefer and Gen. H. C. King represented Miss Mather, while Col. George Bliss looked after Mr. Hill's interests. Col. Bliss strenuously opposed the motion for a continuance of the stay. Manager Hill made an affidavit in which he spoke of Miss Mather's engagement at Niblo's last week as not being a general success. He stated that he had a lease of the Union Square Theatre and expected to reopen it about Feb. 15, with Margaret Mather as the star. If the stay was continued, Mr. Hill asserted, that he would probably be deprived of Miss Mather's services for the whole season, which would be a loss to him of upwards of $26,000, judging from past seasons.

Ex-Judge Dittenhoefer then went before Presiding Justice Van Brunt, of the Supreme Court General Term, presented all the facts to him, and urged that it be placed upon the calendar of the Appellate Court immediately. The Judge made an order that the case be put on the calendar. The motion before Judge Andrews was withdrawn, and Miss Mather's engagement with Gilmore and Tompkins will continue for the present.

LESTER WALLACK'S WILL.

The will of John Lester Wallack, manager and actor, was filed for probate in the office of the Surrogate on Tuesday with Probate Clerk Tinny. By his will the decedent gives to his widow the rents, income and profits which shall arise out of the lease of Wallack's (now Palmer's) Theatre. All his real estate and other personal property is left to his wife for life, and upon her death the whole estate is to be divided equally between the children share and share alike.

EVA HEATON'S JUDGMENT REVERSED.

The judgment which Eva Heaton, the actress, who is known upon the stage as Evelyn Wardell, and has appeared in prominent parts in The Wages of Sin and The White Slave, recovered over a year ago against Leonard F. Tracy, the former husband of Helen Dauvray, for $5,400 for money loaned, was reversed by the Supreme Court General Term on Monday, and a new trial was ordered. The judgment was reversed on account of a technical error committed upon the trial. The plaintiff and defendant had once been engaged to marry, and she lent him the money during the engagement.

CARL STRAKOSCH SUES "THE WORLD."

Messrs. Whitehead and Lyons, on behalf of Carl Strakosch, the proprietor of the Clara Louise Kellogg English Opera company, have begun a suit in the Supreme Court to recover $25,000 damage from the *World* for alleged libelous reflection on the financial and artistic status of the company.

William A. Brady Buys After Dark.

Wm. A. Brady, of Webster and Brady, the well-known Western managers, arrived in this city on Thursday last from San Antonio, Texas, expressly to purchase Dion Boucicault's play, After Dark. After the announcement of the postponement of the auction sale Mr. Brady had an interview with Mr. Boucicault, at which he purchased all the rights of the melodrama for $2,500.

"My object in coming East," said Mr. Brady to a MIRROR representative, "is to arrange time here for After Dark. The piece will be produced in this city the first week in September, with all the sensational effects that characterized its production in Chicago and San Francisco. The real water effect in the London Bridge scene will be utilized for a new purpose, and a new and original railroad sensation will be a feature. The company will be a strong one and the entire original cast will be engaged, if it is possible. The scenery will be entirely new and several well-known specialty people in the concert hall scene will give life and vim to the performance.

"The Webster-Brady Star company, which has now played seventy-five consecutive weeks successfully, will also be placed on the road next season, new scenery and new printing being now gotten out. The After Dark productions will be our first venture in the East, and the company will contain several faces new to this part of the country, among them being George Webster, who is a juvenile actor of much prominence in California and the West, and Laura Biggar, who is also a California favorite. Anna Boyle will make her reappearance in New York with this company."

Edward Harrigan's Spring Tour.

"I have been busy for several weeks past arranging for the Spring tour of Edward Harrigan and his company," said genial Mart Hanley to a MIRROR reporter the other day, "and I think that I have matters pretty well settled. We will begin the tour in Brooklyn about May 1, playing there for two weeks. Then we will play two weeks in Boston, divide a week between Troy and Albany, play a fortnight in Philadelphia, and divide a week between Newark and Jersey City. There are one or two other points, perhaps, to fight shy of. We are thinking of playing in Chicago, but no decision has been reached yet. This engagement will consist of The Leaguers and Old Lavender."

J. C. Stewart's Fat Men's Club.

J. C. Stewart, manager of the Two Johns company, is a gentleman of considerable assiduity. Having grasped the amount of fun that can be produced on the stage by two fat men, he has determined upon solving the problem whether three times that amount of amusement cannot be got out of six.

"I have just finished my new four-act musical comedy of The Fat Men's Club," said Mr. Stewart to a MIRROR reporter, "and I shall open the season with it at Yonkers on Feb. 13, the first week-stand being at Ford's Opera House, Baltimore, in March. There will be between twenty-two and twenty-three people in the company, including six fat men, of an average weight of 275 pounds, or an aggregate of more than three-quarters of a ton of fat men. Then there will be light opera singers, a double quartette, both male and female, and a number of specialties, including the Du Bois Brothers, acrobats. The fat men will be Nat D. Jones, C. K. Mortimore, John McDonald, William Murray, Mr. Harding and myself. Besides these we have already engaged Minnie Galloway, Miss Whitman and Boston's musical wonder, Dave Fitzgibbon.

"The story of the *Fat Men's Club* deals with the professor of a musical seminary whose daughter is desirous of getting on the stage. A brother of the professor makes arrangements for him to go to New York and join the Fat Men's Club in order to be introduced to a theatrical manager who belongs to it, but the wife of the professor determines to thwart their plans. She accordingly plans a bogus initiation, in which the professor is treated in such an inhuman manner that he is glad enough to go home without any more. The scenes occur at a musical seminary at Ballston Spa, N. Y., a customer's establishment, a lodge room and the chamber of horrors. We shall carry all our own costumes and properties and all the scenery that is necessary. I shall continue, as heretofore, to manage the Two Johns company, in which John Hart has resumed his old position, and of course I shall also travel with the new play."

John Wild's Running Wild.

John Wild is enthusiastic on the success which Running Wild met with in Philadelphia. In speaking of it to a MIRROR representative he said:

"Both professionals and the public were talking of it all last week, while the press gave us, without exception, the best notices of the season. We did a large business, the house grew larger nightly after the opening, and I was thoroughly delighted. We have materially strengthened our company and we will go into the Star Theatre a week from next Monday with an entertainment that, I think, will meet with popular favor. I am given an opportunity to appear in a part which combines all the various characters in which I was formerly successful, and I am hopeful that the public will appreciate my efforts. The play also contains a number of distinct character portrayals that I think will be entirely new to New York."

Letters to the Editor.

IN JUSTICE TO HART JACKSON.

LITTLE ROCK, Ark., Dec. 31, 1881.

Editor New York Mirror:

DEAR SIR—Having been the possessor for many years of the fact that the late Hart Jackson, my husband, was the sole translator, manipulator and anglicizer of The Two Orphans as produced at the Union Square Theatre, I was both startled and shocked to find in cold print, over the signature of The Giddy Gusher, the announcement in last week's MIRROR that Mr. Cazauran was now wearing the laurels which it was stated he had won by translating, manipulating and anglicizing The Two Orphans and kindred plays produced at the Union Square Theatre.

As from start to finish I saw the work which reduced the seven-act French melodrama, Les Deux Orphelines, to the five-act play as presented in English to the New York public at the Union Square Theatre; as day by day I watched the careful and skillful work process which fitted each part to each member of that famous cast; as I sat by the adjuster's side when the play was produced the night of his birthday, Dec. 27; as I stood by his side in the lobby of the theatre when the curtain fell on the last act at 1 o'clock in the morning and heard the hearty congratulations which were showered upon Hart Jackson by the critics of every prominent newspaper in the city, I am well able to most absolutely deny that Mr. Cazauran ever "translated, manipulated and anglicized" The Two Orphans as played by "that splendid company headed by Charles Thorne," etc. A statement which, if corroboration is needed, will be substantiated, I am confident, by Mr. Cazauran himself, as well as by every member of that cast now living.

What little reputation my devoted husband made I think it is but simple justice to permit him to retain, and as his voice is forever silenced, it is surely my right as well as bounden duty to ask that where the honor lies there it should be permitted to remain.

As your columns have unwittingly committed this act of injustice toward one who is not here to defend himself, may I, his wife, ask that you will give this communication space? Surely, in this instance at least, all the good this man did was not interred with his bones.

Very truly, FANNIE C. JACKSON,
(Mrs. Hart Jackson).
Jim the P——man Southern company.

THOUGHT VS. EMOTION.

NEW YORK, Jan. 4, 1882.

Editor New York Mirror:

DEAR SIR—Do I really "mistake the chandelier for the light," as that element of feuilletonists, Rye Crinkle, insinuates?

In his endeavor to make it so appear he says: "A thousand feelings may exist that have no symbols in words and that do not yet find in thought. What thought is there in a gasp?"

To this I reply: The actor has neither gasps, or feelings, nor emotions; he simulates them. It is thought that enables him to simulate, and the more fully he masters the thought the happier the simulation that emphasizes the thought. The thought the actor finds in the language of the play, which he cannot comprehend too thoroughly nor deliver too correctly. The more fully the actor comprehends the language he will deliver it, and the better he will simulate that emotion that must accompany, or be a part of, the delivery in order to produce the effect intended by the author.

Correctness never interferes with the evolving of the emotion, nor does it ever make the actor "bristle like a porcupine." The greatest players have always been the most correct players.

The thought is the beginning and the end of the whole business, and the emotion the actor evolves from the thought simply serves to make the thought more impressive. The emotion is only one of the means by which the thought is made effective—is made to produce emotion in the auditor.

Stage emotions without thoughts behind them are as unthinkable as are trees without roots beneath them.

When I say the actor's task is a simple one, I use the word *simple* as opposed to *complex*.

I do not think, with Mr. Wheeler, that the statement that actors are born, will pass, nor do I agree with him when he intimates that Clara Morris is a mere entertainer; but when he says that artists are made, not born, I do agree with him fully.

True, what we go to the theatre for is emotion; or, as I would express it, to be moved. But, I say again, if the emotion is absent the thought is not fully thought out. The thought, I repeat, is the beginning and the end of the whole business. Do justice to the thought and you do justice to all! Yours truly,

ALFRED AYRES.

The Usher.

In Ushering Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

A newspaper in Albany notices a curious resemblance between the words of Minnie Maddern's song, "Aren't you now, honestly?" which appeared in the CHRISTMAS MIRROR, and some verses published a few years ago by H. C. Bunner, editor of *Puck*.

Now, it happens that Miss Maddern is most willing, nay, most anxious, to give Mr. Bunner his just dues. She doesn't wish to rob him of his laurels or to be bothered with unnecessary explanations. On the contrary, she pleasantly acknowledges herself to be quite guilty before hand, and asks me to make public her explanation of how it came about.

* * *

It seems that several years ago at an entertainment Miss Maddern heard a little poem recited—Bunner's poem, evidently. The words "Aren't you now, honestly?" clung to her memory and suggested a pretty refrain for a song. She tried to find the original, but couldn't. So she wrote some words herself and fitted them with music.

"Although never published until it appeared in the Christmas Number," says Miss Maddern, "the song had been sung much—two MS. copies having been made—and without creating a *furore* sufficient to remind me that I should 'rise to explain' the origin of my thought. Now that the poem is discovered, please say that I wish I had found Mr. Bunner's words in time to fit my music to them. If the song had ever impressed me as being of the slightest importance I should have sent along an explanatory note with it to THE MIRROR."

* * *

Although a little tardy, this frank explanation, coupled with the statement that Mr. Bunner's verses suggested the song, sufficiently justifies Miss Maddern and saves Mr. Bunner's friends from further anxiety.

I may add that in its charming musical setting the revised version is altogether more delightful than it was when the original left Mr. Bunner's hand, and so no harm has been done the poet or the poem.

* * *

Out-of-town correspondents are pleased with the shape and design of the MIRROR credentials for 1889, if I can judge from the large number of letters they have written me on the subject. The flexible leather cover with its small fold is neat, durable and convenient, and a vast improvement on the old card since it can be carried in the vest pocket.

* * *

H. R. Jacobs is a tremendously busy man. He spends his days disposing of a mass of business and his nights in traveling from city to city. He is almost constantly on the wing and he tells me that he has had but one evening free to spend quietly with his family in five years. Jacobs has a complete system and it is strictly followed in the administration of his immense chain of theatres. Everything runs with the regularity of a clock but he has to diffuse himself all along the line, nevertheless. What a ceaseless strain it must be!

* * *

Mrs. D. P. Bowers, who is at the Sturtevant House, intends making her home in this city this Winter. She expects to give a series of matinee performances at one of the stock theatres, and, yielding to the requests of many would-be pupils, to devote her spare time to teaching. Mrs. Bowers' career of forty years has been wonderfully active and remarkably distinguished. Those novices will be fortunate, indeed, who place themselves in her hands for instruction in the technique of the stage.

Rhea's Successful Season.

"Mlle. Rhea is playing to large business wherever she goes," said Frank G. Cotter, manager of that artiste, in conversation with a MIRROR reporter recently. "Her recent engagement at Albany was remarkably profitable, the average receipts of each of the four performances being close on to $800.

"I have no desire to detract from the virtues of any one," said the manager, branching off, "but there is no denying the fact that very few stars trouble themselves about the comfort or happiness of the ladies and gentlemen supporting them, and I am glad to be able to say that Mlle. Rhea is a charming exception to this rule. She shows her appreciation of her *camarades* on every possible occasion, and it has come to be that they now speak of themselves as members of the Rhea Club instead of company.

"Last Christmas night, as on Thanksgiving evening, Mlle. Rhea invited everybody to a champagne supper, which, on both occasions, was a delicious feast; where wit flowed with the wine and all was enjoyment. Nor is this appreciation all on one side. The actors and actresses are as proud of the star as she is of them, and apropos of the protective movement now being agitated, it may be noted that every member of her company is an American. That they appreciate and admire her was shown at Christmas by the many beautiful presents she received from them, among the gifts being a magnificent table of brass and onyx, a bronze lamp five feet high, a silk umbrella with a gold handle, holding a tiny time-piece, a Japanese screen, numerous table articles in silver, including some sent from this city by ex-members of her company, a gold bracelet, cameo brooch, diamond ring and other jewelry. The table, lamp, screen and silverware are to be boxed and shipped to Montmorency, near Paris, to adorn the interior of the Villa Beatrice, where they will be constant reminders of her brother and sister artists in the United States, who love her so well.

"Mlle. Rhea, by the way, is completely refurnishing her villa with furniture and other articles purchased in this country. While at Grand Rapids, Mich., she gave an order for a dining-room set of carved oak and a writing desk the superior of which cannot be found anywhere. This furniture will be exhibited at the Paris Exposition, and as a specimen of American workmanship it is bound to attract much attention."

"After a fortnight in Springfield, Hartford, New Haven and other New England cities, Mlle. Rhea will go West to play in Cincinnati, Chicago and New Orleans. Thence we go to Washington, after that again westward, and we will probably finish the season at Denver. The play being written for Rhea by Alexandre Dumas is not yet finished and in any event will not be produced in America before next season. You may say, though, that Mlle. Rhea will play a few weeks in New York next Fall, when she will present Sardou's Dangerous Game. The piece will be superbly staged."

Obituary.

MANAGER CHARLES O. WHITE.

Charles O. White, the popular manager of White's Grand Opera House, Detroit, died of peritonitis in that city on Thursday last. Mr. White was one of the best known and best liked theatrical men in the country. His death was very sudden and it leaves a void in the managerial ranks of this country that will be hard to fill. On the Sunday preceding his demise he left the office of his theatre apparently in the best of health and spirits, but before morning dawned he was prostrated. During the next three days, although he suffered great pain, he was conscious most of the time and able to consult with his private secretary on matters of business connected with the theatre. In spite of the best medical treatment and care Mr. White sank rapidly, and early on Thursday morning he expired. The deceased was born at Alexandria, Va., in 1836, and was consequently fifty-two years of age. His taste for music evinced itself at an early date, and at the age of fourteen he made his debut as a minstrel in the once-celebrated Sweeney Family. He was afterward connected with several Southern musical associations. During the late war Mr. White served for ten years as lieutenant of Co. E., Seventeenth Virginia (Confederate) Infantry. At the close of the war he came North and took the management of Sanford's Opera House, Philadelphia. After that he managed in rapid succession the Canterbury Hall, Richmond, Va.; the old Olympic in Memphis, Tenn.; the Academy of Music, Nashville; the Olympic, New Orleans; an opera house in Brooklyn, and the Central Theatre in Baltimore. After a series of other ventures of a similar character Mr. White, in 1876, went to Detroit and associated with Manager Foster in the Coliseum Variety Theatre. The next year he took the management of O'Neil's Coliseum, and by dint of hard work he removed all the objectionable features with which variety entertainment in that house had been connected, the house becoming one of the most reputable in the United States. In 1882, when the theatrical business in Detroit was at its lowest ebb, Mr. White leased the old Detroit Music Hall and turned it into a popular-price theatre. On Jan. 1, 1886, the house was destroyed by fire.

Mr. White had by this time become decidedly popular with the public of Detroit and the patronage of his house was of the best. The result was that a company was immediately formed to build Mr. White another theatre. Instead of making it a popular price house, however, it was determined that a building should be erected for the best class of operatic and dramatic companies. The White Grand Opera House was built and proved a success. Two years ago Mr. White organized the Michigan theatrical circuit. For the past two years he has owned a theatre in Erie, Pa., and during the last season and a half he has conducted the Standard Opera House, Chicago, disposing of his interest only a few weeks ago.

Mr. White leaves no children. His widowed mother lives in Washington, D. C., and his brother, H. J. White, is a railroad ticket agent in this city. His lease of the Opera House runs for two years after the close of the current season, and will consequently become the property of his wife, who is almost prostrated by his death. Julius T. Atterange, his private secretary, will probably remain in charge of the theatre, which was closed by Miss Maddern, who was playing there, out of respect for the dead manager. In accordance with a wish expressed by Mr. White during his last visit South, his remains were embalmed and sent to Alexandria, Va., for interment in the Catholic cemetery there. The cortege to the depot was preceded by a band, composed of the musicians from the orchestras of the three theatres in Detroit. Letters of condolence were received by Mrs White from Minnie Maddern, Ted Marks, E. E Rice and others, while elegant floral designs were sent by Manager Blanchett of Detroit, Minnie Maddern, Clay and Buckley, the attaches of the theatre and others.

Among the Pines under the able management of Carver B Cline, has been doing a good business on the Ohio circuit. Next week it will be presented at the Star Theatre, Buffalo, following that engagement with a week in Cleveland, and then going on the 27th inst. to the Columbia Theatre, Chicago. It is likely that Manager J. W. Rosenquest will put the attraction on at the Fourteenth Street Theatre in the Spring.

More About Protection.

Editor New York Mirror:

DEAR SIR:—Should you, upon contemplating the increasing discussion of this commonplace, calmly examine your newspapers and generally consign it to the waste basket, deeming the subject it could have occasion to more pertinent matter, it will be another evidence of that editorial sagacity which has brought THE MIRROR to its present enviable position in theatrical journalism.

Yesterday's mail brought me a letter, from which I extract the following:

"..... You have, of course, read the bill submitted by the committee of the Actors' Order of Friendship requesting the wholesale importation of foreign actors, artists, property-men, stage carpenters, and all employees, high and low, of theatres, under contract, which, in effect, is "pauper labor. 'Our Mary' will discuss a score or two when she gets through her tour. The two or three burlesque organizations, now in New York, others en route, will furnish another contingent to the hosts of ill fame and rich men's havens; other entire English companies are under contract, and the cry is, 'Still they come.' Mr. Gebbe, an English speculator, arrived on our Hawaiian shores and in seven days rented as many English companies. A new industry has sprung up. The same ship that takes out a cargo of American cattle 'wings back a load of English 'lambs.' The bonds of reciprocity, fraternal love and gush are thus drawn closer, the British stomach is fed, the American pandarer and theatrical speculator is supplied with fresh stock, Albion is delighted and the millionaire is at hand. But in the meantime for every importation an American is thrown out of employment, and the chances for an engagement in an already overcrowded profession, overburdened with the upper mill-stone of Lyceum school actor factories and the nether-stone of wholesale importations, become infinitesimally less, or rather greater. The theory of all things American in government, the source of political power, social and economic science, and above all labor, whether mental or physical, is the antipodes of all things European. Our theory is that all men shall receive for their work compensation sufficient to not only live on the comforts of life, but to have a surplus which by care and industry will afford a home and competence in old age. If our Republic is to endure, if your son or his son's son is to enjoy the benefits and blessings that we in our generation have enjoyed, we cannot afford pauper labor at any price. .... There will be a vast amount of underhand influence brought to bear against the movement, which should be met by prompt and above-board resistance on the part of all who favor the bill. On my own motion I forwarded to the Order an endorsement of the committee's action, signed by all of the members of this company. Such action will strengthen their hands and have effect on the Congressional committee. I shall also write to the Congressman from my district. Old friend, I do not know whether you hold the same views on the subject as myself, but if you do, an immediate approval from you individually would be a tower of strength, and the sense of your company, fitly expressed, will be an aid to the good cause."

The writer of the foregoing is an old actor and a good one. His professional career covers a period of thirty years. A few of those years have been devoted to practical journalism in the West. He is a man of education, strong convictions (manifestly), and widely read in many directions. He was born South, and is a bred-in-the bone democrat. One month ago he was a firm believer in the theory of free trade. To-day he finds himself confronted with a condition, and lo! he is a rabid protectionist. In this my old friend simply yields obedience to the instinct of self-preservation, which is the fundamental law of nations as it is the first law of nature.

As I understand the contemplated enactment, there is nothing in it that will prevent an alien artist, musician, actor or hod-carrier from coming to this country in his industrial capacity and competing for recognition and place upon his merits. The American actor will not suffer by such competition, or if he suffers, let the fittest survive. But we want a square deal, and if it's to be a fight, we want a square fight. There are few people in this country to-day who will publicly question the justice of our Chinese restriction laws. Yet five years ago the general public, outside of the Pacific States, was about equally divided on the Chinese question. And right here any number some fellow and says that in seeking protection we are leveling our art to a companionship with the laundry and the brewers' union. A good actor is always an artist, granted. It follows then, being an artist, that he is to submit to temperament, and treat with lofty scorn those safeguards which the law seeks to throw about his family and guild. This is truly artistic as a theory, no doubt; but even actors have wives and children, and aged parents and invalid sisters, and these people all eat, or want to eat, and the law compels them to wear clothing, and there's your condition.

As I understand the law now in force, it protects doctors, lawyers and clergymen from foreign contract competition. Manifestly, then, it does not follow that because the actor seeks protection he is classing his profession with the plumbers, the brewers or the hod-carriers. Every man is at liberty to choose his associates, and if the M.D.'s and the D. D.'s can endure the classification the actor and other S. A.'s can probably stand up under it.

As THE MIRROR has said, the subject has been thrust upon us with such suddenness that we have not really had time to pull ourselves together for the war of words. I feel myself poorly equipped, and can only hope that the discussion may become so general in its scope that whatever the issue may be we shall all have learned something by the experience. I find that writers for the press here in the West generally condemn the movement, treating it contemptuously or facetiously, few treat of it seriously, but all use the same line of argument, viz., only bad actors want protection; the English actor is superior to the American; our stage is overrun with incompetents, etc., etc. Possibly this is true; at all events, the charges afford us something to help along the discussion.

In no prominent daily have I seen the subject treated with dignity or decency. Even Mr. Barron, of the Chicago *Inter Ocean*, who is justly esteemed for his dignified and able criticisms, and who, apparently, unlike other members of his profession, has not been soured by the lack of appreciation of his own efforts as a dramatist, flies into a passion and becomes almost as intolerant, vindictive and insulting as the rest.

I went recently to witness a matinee performance of the Langtry company. There were two actors in the cast who gave good, sober-like performances—such performances as I should expect and demand from any actor who engaged for a line of business in my company, no worse, certainly no better. There was another actor whose reputation should have been a guarantee of a good performance, and which he possibly could have given had he been sober. There were three or four other imported artists playing English gentlemen and club men, none of whom I would consider competent for the smallest utility characters in my company. They were mercilessly gazed by the audience, and ridiculed by the press of the city in which they were playing. Yet they will be forced on the public, at advanced prices, during the entire season, and finally dumped into New York. The competent men will be heartily welcomed when they burn their foreign contracts and begin the fight for place on equal terms. The others will promptly find their level, and reaching England by the steerage will devote their remaining energies to damning the "clawsted" Yankees.

I confess myself a protectionist on broad general principles. If in politics I would limit the ballot to taxpayers and men who could at least read the names on the ballots they were casting. Mr. Wheeler and other able writers assure us that art is cosmopolitan. So is beer. So is literature, and the brightest minds in this country and Europe are annually robbed of millions by the buccaneers of the dime book trade, simply because there is no international copyright law to protect them. And I may add that these able writers have been for years struggling, and are struggling still, to secure that protection.

Does the law now in effect prohibit the importation of clergymen, lawyers or doctors, or would it prohibit any such were they to attempt to come here under contracts made abroad, to fill positions in our churches, corporations, hospitals or private families? If this question is affirmatively answered then manifestly the law unjustly discriminates against the actor and his co-laborers in the theatres, and it should be so amended as to include all professions. Failing in this, it should stipulate explicitly mechanics and day laborers or be promptly wiped from the statute books.

Touching the prevalent press comment upon the general superiority of imported actors: An experience of twenty-one years in the profession, during which I have seen and played with many English actors, high and low, has convinced me without prejudice that the average English actor is inferior to the average American actor's virility versatility and adaptability. I have yet to meet the English actor who can give a good performance of an Irishman, a Dutchman, a Yankee, a negro or a Western or Southern type of American. Twenty years in this country does not improve them in this respect. We have had some excellent character actors from the other side who have spent the greater portion of their lives among us, but excellent artists though they be in a certain line of work, they have shown little versatility and their methods are narrow. They appear to advantage only in English types of character, and occasionally in Scotch, and the earmarks of their own individualities obtrude like bas-reliefs upon all of their impersonations. On the other hand, hundreds of American actors and scores of American born Irish, Hebrew and German actors have mastered the English dialects, London and provincial. I can name you a score of native stock actors who will give a powerful performance of Lady Fielding or Peter Probity, and follow it on succeeding evenings with equally strong performances of Othello, Bill Sykes, Uncle Tom, The Irish Emigrant, Yankee farmer or a German policeman. W. J. Florence is an actor of this quality, though many theatregoers of the present day may not know it. Williams, Crane and Palmer equally versatile. George Knight is happy in all dialects. These are the more prominent names. The late Frank Chanfrau was another, and the rank and file of the profession are full of them to-day.

And now I suppose some smart Aleck will rise up and inform me that it is far better to be an artist in a limited sphere than endeavor to fill the whole field of character. Very well, Aleck; you, if I mistake you, are the sort of man who discloses the decadency of the drama, for which you see no hope excepting through the restriction of such competition, whose extent can be discussed. What the dickens is the use of educating actors if they are only going to play themselves? The Lyceum school can teach them how to wear dress-coats, hang on to a mantle, lean over the back of a lady's chair and speak English with a cockney dialect.

Here I must digress again. If these digressions keep me continually off the direct line of argument, Mr. Editor, I will suggest that everything touching upon the subject of the drama in America must have some bearing upon the question. The eminent journalist, George D. Prentice, was once requested by a committee from a Ladies' Dress Reform Society to give them an editorial on low-necked dresses. The editor assured them of his hearty sympathy, but said that the subject was broad and comprehensive, and he should require a little time to look deeper into it. Our subject is broad and comprehensive. It reaches in as many directions as an octopus.

But to my digression: I have just seen in that excellent paper, the Chicago *Inter-Ocean*, of Dec. 29, the following editorial paragraph:

"Joseph Jefferson is not among those asking protection from foreign actors. The creator of Rip Van Winkle and Caleb Plummer has nothing to fear from foreign talent on the American stage."

Mr. Jefferson is conceded to be worth anywhere from one to five millions of dollars. If each stock actor in the United States was worth just one-twentieth part of this sum the subject of their protection would never have been heard of. Now let us come to the paragraph relating to Mr. Jefferson's creations, and I wish to premise what I may say by insisting that Mr. Jefferson has no more sincere or appreciative admirer than myself. As an artist he is an honor and an ornament to an honorable profession. As a man he justly holds a place in the hearts of his fellow actors and of the American people at large held probably by no other member of his guild. But that he is the creator of either Rip Van Winkle or Caleb Plummer cannot be intelligently maintained by any one familiar with theatrical history of the present generation. Two very eminent actors, James H. Hackett and Charles Burke, made the character of Rip famous while Mr. Jefferson was a very young man playing minor characters under them. The version then used was the same, or about the same, as the one first used by Mr. Jefferson, and with which he made his first appearances in this country and his great success in Australia, in which country he was the original. The present version of the play was prepared by Mr. Boucicault for Jefferson's subsequent appearance in London, about thirty years ago. The claim that he was the creator of Caleb Plummer is too absurd for serious consideration. Charles Dickens created the character of Caleb Plummer, and that creation was so vivid, so bold, so tangible, so minutely described, even to the smallest details of his ragged garments, that only an indifferent actor could fail to catch the creator's inspiration.

The ablest critics of this generation have conceded that John E. Owens was the most perfect embodiment of the author's creation of Caleb Plummer known to our stage. If this generation has produced any comedians who were creators, they were probably Burton, Burke, Hackett and John E. Owens. And in naming Owens I omit from consideration his Solon Shingle. His fame as a creative actor could rest securely upon his John Unit.

Recurring again to the widely printed paragraphs to the effect that Jefferson, *et al.*, do not favor the protective movement, it may be pertinent to remark that the sugar trust, the oil trust, the mine and mill owners, and other large employers of skilled and unskilled labor opposed the passage of the original act. But when the thousands of men whom these few employed felt pauper contract competition driving them into idleness, hunger and desperation, and raised their voices in a mighty protest, the law making powers read the warning right.

This is all I think of just now, and I know the editor and readers of THE MIRROR will receive this announcement with the satisfaction which the small boy feels when the preacher says "and lastly." And now, having fired my little popgun into space, I will wait calmly for some big fellow, who carries a cannon, and knows all about it, to rise up and set down on me with a sad, sickening slit.

MELTON NOBLES.

FRANKLIN, PA., Dec. 29, 1888.

Editor New York Mirror:

DEAR SIR:—I will, with your permission as expressed in your paper, say a few words upon the subject of "Protection to Actors," also the views of the Actors' Order of Friendship.

We deny that we are oppressors or aggressors. We claim to protect those who need protection. We do not put nationality in the question. There is no fight against the foreign actor as an actor; it would be against the principles and interest of our organization. One-half our members are of foreign birth, but have become residents, property holders, have American wives and American children, and are Americans except for the accident of foreign birth. Talent we leave out of the question. Talent, in our profession, needs no protection, is never in want.

Our constitution distinctly states: "Any actor in any part of the world can join us." It does not exclude him on account of his birthplace. We open our hands to the foreigner. Nor does it say he must be an actor of talent, but any actor. We gladly welcome the individual actor who comes over to cast his lot with us. We fight only against the parasite who comes, scours the country, runs it and all in it down, lives on the chameleon dish, goes home with all he can gather, and does not "enrich us, but leaves us poor indeed."

The A. O. O. F. is not disputing the taste of the public. We are perfectly willing to let the public decide the matter. I do not think the public cares much about it; it only wants the worth of its money and as much as it can get for that money. It only cares to be amused, and I dare say is more amused at "bad acting" than good—to point in our favor, perhaps).

We make no fight against opera, ballet or circus companies. They do not interfere with us—are out of our sphere. The same public, as a rule, do not patronize them that does the actor. We are fighting the battle of the rank and file—the needy, hard working ones. We can't all be Wheelocks, Kelceys, Bellews, Tearles. There must be Horatios, Salerinos, Montanos, Dromios, and no one will deny that at least the rank and file of America far outrops in talent the foreign element. It is against the managers only that the fight was commenced. The "Order" only stands up for the rights of the actor. Who, better than the actor, knows what his rights, wants, requisites, injuries, etc., etc., are? Yet the press, which in this case is the public, first goes to the managers to know what the fight is about and what the actors want.

Now, I venture to assert that nine out of ten managers have no sympathy whatever with the actors, except as mere machines to get as much work out of them as possible for as little money. In proof of which assertion THE MIRROR reporter's account of his interviews with various managers states: "Mr. Rockwell, a prominent manager, says he does not know what claim the actors have upon the manager, except to get their salaries." Of course (Ha! ha!) we have no right to demand of the manager comfortable, warm theatres, clean, proper dressing-rooms, with at least some of the necessary articles—for instance, some heat at five degrees below zero, more than a quart pitcher of water for three persons to wash with, and the chance to sleep in a bed at least one night in a week. Sunday night would satisfy us.

Another manager, who I do not think is an American, at least his name is not, says: "American actors cannot wear dress coats." That settles the question of talent; it is not brains, intelligence, education, but coats and trousers. I would suggest that Wheelock and Haworth engage Daniel as a tutor, and at least improve that vacuum in their talent.

Grant the American can't wear a dress coat. How many plays are there extant that the English nobleman is the centre figure? Is it necessary that the manliness, position and reputation of an American man must depend upon his wearing a black dress coat? Have we not a large repertoire of American society plays that do not contain English noblemen? Must English dress-coat actors have been in the great Union Square, Daly's Theatre and Madison Square Theatre successes?

We don't want to fight the public, but we do object that the few managers who have no sympathy either with the public or the profession, only so far as fills their pockets, should grind our souls out for less than a living remuneration. The next bitter enemies to our movements are the theatrical critics, who, I should judge, largely depend upon us for their wages. If we were all as talented as they demand, where would their work come in? Talent needs no criticism. Yet every critic bitterly denounces our movement. At all events we have taken the bushel from our light, where it has been for nearly half a century.

The Actors' Order of Friendship is now known over the world. I am proud to have been in its ranks for thirty-nine years, to be the fifth oldest living member of an organization at whose head stand the names of Joseph Jefferson, John A. Ellsler, Benj. G. Rogers, James E. Roberts, esq. For over forty years we have carried out our motto, "Honor, Union and Justice!" have in every instance fulfilled its objects, which are: First, to establish a fund for sickness and distress; second, to endeavor to promote the interests and improve the character of the theatrical profession; third, to encourage dramatic talent, irrespective of class.

Respectfully, ALEXANDER FISHER,
Assistant Co.

CHICAGO, Dec. 22, 1888.

Editor New York Mirror:

DEAR SIR—The American actor cannot throw his influence in the form of the "full weight" of his profession in his support that Thespian specialists are now so fond of contending, but he may exhibit a friendly, fair and intelligent interest in the subject, and the discussion of the different features of the case, that have been brought to notice by "Our Profession" [illegible] Let the foreign leaders come, and be as great as they may, when in the United States they will find a people who will not be satisfied with anything but the best, and who will not be content to have their standard lowered to suit the whims of "Our Profession" leaders.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Hoops' Lee-Sing Jan. 31 1; large audiences. Monroe and Mack 4th; Lewis Morrison 11th.

Grand Opera House (Fuller Tracey, manager): Robins Wales entry Dec. 31 to a small but delighted audience. Helen Berry in a Woman's Revenge 1st to fair house, audience large; large audience at night. This was the first appearance of this actress in Springfield and she created a very favorable impression. The play is a delightful comedy and the different parts were all well sustained. Special theatre parties were present in the evening. Fred Sayton in Faughing 4th to good business. This exciting entertainer is a great favorite in this city and never fails to draw a good house. Murray and Murphy were Our Irish Visitors 5th to a large-heavy house. Merritt and Stanley Minnesota 6th; Milton Robbins 11th; Margaret Mather 12th. Frederic Bryton's new play, For Her, still in preference at Scranton the latter part of the month.

CANTON.

Schrader's Opera House (Louis Schrader, manager): Durham Opera co., Dec. 29—week. Good business. Chas. A. Gardner came 3d in Fatherland to a packed house. His exercise a gold-headed cane while singing the Canton civil song. The cane was the gift of the co. on New Year's.

People's Theatre (H. A. Weber, manager): Some very clever specialty people are at this house this week.

Items: Jno Dunsmuller, of Gardner's co., is a Canton boy. His friends have given him a very enthusiastic reception.—Jno. Dugnell, director of the Durham Opera co., left the co. here last Saturday and went home to Mt. Vernon, N. Y., where it is said he will marry Lillie Thorne, late of the same co. Barnes and Mc, managers of Scudder's Opera House, Sandusky, brought an action against Frank Durham last week for $200 for breach of contract. The Durham co. was booked with them in June last and did not materialize. Durham settled for $75.

TIFFIN.

Gardner's Opera House (E. B. Hubbard, manager): Robert Downing to Spontaneous Dec. 31 to the capacity of the house at advanced prices.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): Rentz and Sheppard's Minstrels 1st to big business. Frank Libby in Slaves of New York 4th to fair business.

UPPER SANDUSKY.

Opera House (John W. Linn, manager): Merritt and Stanley's United Minstrels 1st to large business. Maria Bracken in the Shamrock 5th. The co. is an excellent one and gave excellent satisfaction. Charles A. Gardner in his new play, Our Fatherland, 12th.

CHILLICOTHE.

Masonic Opera House (E. Gardiner, manager): The Rentz-Santley Novelty co. to crowded houses. Kate Rossing Opera co. 12th.

DAYTON.

The Grand (Gates and Dickson, managers): Sowers of New York, with Frank Kibby as Rodney, Dec. 30-1, and matinee to large business. The one-third of country advertised failed to materialize; co. poor. A large and very fashionable audience witnessed Helen Berry in A Woman's Revenge 2d, and if applause and wealth are any criterion her reception bordered close to an ovation. Co. good. Frank Mordaunt gave excellent support in the leads. Three popular comedians, Murray and Murphy, drew well 4th in Our Irish Visitors and gave genuine laughable performance as Interviews. Murray, Murphy and Stanley and their entire co. were entertained by the Elks 4th and made many warm friends during their limited stay.—It is about settled that J. Clinton Hall will be manager of the opening attraction at Memorial Hall, Soldiers' Home. Memorial Hall has served two years as the Soldiers' armory at the Home and hence just what the present plan—Frank E. Bixby, representing Fred Bryton, and James V. Cook, in advance of Monte Cristo, arrived in town 5th.—Manager Larry H. Bole favored Murray and Murphy with a rally 5th ride through the Gem City, without which, parade route of the Grand, regulated the memory of Health 10.

MANSFIELD.

Opera House (Miller and Dinsmoor, managers): Charles A. Gardner drew a fair audience 5th, pleasing Richland co. by the satisfaction of all. Capt. Crawford with Monte Cristo 10th; Hoodie and Van Loan 13th.

PORTSMOUTH.

Grand Opera House (H. S. Gelson, manager): Rose Coghlan 6th; Maggie Mitchell 12th.

LEXINGTON.

Ransley's Opera House (H. T. Ransley, manager): Uncle Josh Spruceby to $1 Comedy, without their advertising, Dec. 29, drew fairly well and gave satisfaction.

ASHTABULA. Ohio.

Smith's Opera House (C. W. Smith and Son, managers): Gilmore Rell and Fay Clarke supported by a good company presented Rosch to Rio 31; fair business and good performance given. Rentz and Santley's co. in Irish Visitors 4th; crowded 1st. The W. and M. Dramatic co. 7th, week.

STEUBENVILLE.

City Opera House (Shannon Gardner, manager): Charles A. Gardner drew 1st; crowded house, in the evening, and good house, matinee. Gay and Stephens' co. opened their two night stands; people pleased. Grover Comedy co. 10-12; Duff's Opera co. 13th.

WAPAKONETA.

Wapakoneta's Opera House (C. W. Titsworth-pro, manager): Shannon Hunt of New York 5th; good business.

MARIETTA.

Schafer's Opera House (C. E. Foose, manager): Charles A. Gardner in Fatherland 4th to crowding room only. Cora Tanner in On the Frontier 12th.

PIQUA.

Caverly's Opera House (H. G. Caverly, manager): Dr. H. Gardner's Magic of New York to fair business 4th. Rentz-Santley's Minstrels to poor business 6th.

DELAWARE.

Strahn Opera House (C. C. Gehring, manager): Robert Downing 3d; crowded house Dec. 31 to a fine literary and substantial audience; audience still pleased with the event and called out at close. A large audience on hand 4th to see Maggie Mitchell in Fanchon.

PENNSYLVANIA.

HARRISBURG.

Opera House (Shirley and Tilt, managers): The Rentz-Santley co. to fully good business 30-1. Pat Rooney to Park's Wardrobe to good business 3d.

BETHLEHEM.

Fraunfelter Hall Opera House (E. L. Rockwell, manager): Gus Williams in Snyder's Pretzels co. afternoon and evening, to good business. George H. Adams and his company followed co. presented Mr. Bliss, Miss and Mrs. to good audience, to very large business. Charlotte Thompson and William F. Sprengler 4-5 in Jane Eyre and Lady of Lyons to fair business. Hardman Hall 6th.

Lehigh Theatre (L. F. Wehrum, manager): Jacobowsky Syncopators 5th.

LANCASTER.

Rudolph's Opera House (W. H. F. Williamson, manager): Rudolph's Opera co. in Queen's Mirror drew a large house Dec. 31. George Richard in The Real Widow and Jones drew out and fairly good co. Julia Haven in Only a Woman played to good business 3-4. Barton and H. T. C. opened a week's stay but drew large houses 4th. An novel advertising feature of this co. was the display in a leading store window of Queen in green tights and gold to a quantity of dressmaking.

TITUSVILLE.

Opera House (C. F. Lehr, proprietor): Ulla Akerstrom week, Dec. 25, to H. H. C. Miss Akerstrom made a decided hit, rendering numbers slightly. Most popular-price performances ever seen here.

ALLENTOWN.

Music Hall (A. S. Odell, manager): Two performances of The Queen's Mirror were given on New Year's Day by Rudolph Opera co. The co. was advertised with two new kinds of scenery and no evidence of novelty. Of the former they had none and of the latter only four numbers were in the pot. Imagine what great satisfaction the co. received from this audience. The Conner Comedy drew moderate business 3-5; an amusing entertainment. Veronica Jackson in Starlight was greeted by a well-filled house 7th. The co. throughout is very good, and gave one of the best performances of the season. Another visit planned and very enthusiastic. Hannah's U. T. C. 10th.

CARBONDALE.

New Opera House (J. O'Hara, manager): Skipped by the light of the Moon caused a large audience 5th. Gus Williams in Snyder's Pretzels co. to big business; satisfactory and pleased. Our Railroad Men 7-8; good business. Rentz-Santley's Novelty co. 11th; Rentz 12, 13th.

BUTLER.

Opera House (John E. Campbell, manager): Capt. Jack Crawford's Wild West to light house 3d. Peck and Hanneman's U. T. C. co. 7th.

SHAMOKIN.

G. A. R. Opera House (John F. Oder, manager): Pat Rooney and co. in Pat's Wardrobe to small business Dec. 29. Hermann Bernar, splendidly supported, appeared in The Romance o' an Actress to a fair house 31. Repeated same 1st. Rabbitt, Oder, Crist and Coughlin co. to big business 4th, giving excellent satisfaction.

BEAVER FALLS.

Mozart Academy Theatre (Cartwright and Bell, lessees and managers): Barlow Opera co. Dec. 31. The house was crowded at all their performances. The Barlow co. will be welcomed here on any return date.

Opera House (C. S. Foster, manager): Ulla Akerstrom 7-8; My Aunt Bridget co. 14.

ERIE.

Park Opera House (Wagner and Reis, managers): Dan'l Rouse Dec. 31 to top-heavy house. A Legal Wreck gave two performances 1st to business below. Entertainment satisfactory. Among the Pines 4-5 to fair business only. Zozo 7th; The Wife 8th.

Items: Messrs. Walker and Gallagher have changed the name of their popular place of amusement from the People's Theatre to the Central Theatre. This house was closed last week while some valuable improvements were being made. It is ready for business now.

WARREN.

Library Hall (E. A. Hempstead, manager): In His Power 3d to small house; fair performance. Little Nugget 11th.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Dan'l Rouse, two performances, Dec 29, to good business. In His Power 31st; satisfactory business. Little Nugget 10th.

Items: A feature of the New Year's matinee of In His Power was the presence of one hundred and fifty cowboys, provided with tickets by one of our prominent bankers, W. J. Young.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): A Corner Grocery Dec. 31 to light business. Vernona Jarbeau 2-3-10 large business. Hi, Hi, Him, Her to good business 4th. Roland Reed in The Woman Hater 5th to a large house, giving one of the best entertainments of the season.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Pat Rooney 1st to a large and enthusiastic audience. Chas. Lovine Kellogg off in Faust to a good-sized and appreciative audience. Co. and chorus good. Roland Reed in The Woman Hater 3d; large audience. Everybody well pleased; co. strong throughout.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): Little Nugget to a good house 3d. In His Power to a fair house 5th.

ALTOONA.

Eleventh Avenue Opera House (E. D. Grinwald, manager): Rentz Vokes 5th; excellent entertainment to a large and appreciative audience.

Mountain City Theatre (W. L. Plack, manager): Gray and Stephens Jan. 3-5 in The Old Oaken Bucket and Without a Home, drawing large houses; entire satisfaction.

YORK.

Opera House (S. C. Penn, manager): Stetson's U. T. C. co. 2d to a jammed house.

Items: The Opera House, not having proved a financial success, is offered for sale at $50,000 cash.

READING.

Academy of Music (H. R. Jacobs, manager): The Sparks co. in A Bunch of Keys drew large house 30-31 and performances. James H. Wallick in The Bandit King and The Castle King to good houses 4-5; Kimball Opera co. 7th, week; Black Thorn 14-16.

Grand Opera House (George M. Miller, manager): Bobbing Over drew large houses 31-1; performances laughable. Rooney Comedy co. filled the house 3d. Stetson's Double Uncle Tom's co. 10th.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Sol Smith Russell in A Poor Relation to a good house 29th, S. R. O. being available. A Legal Wreck 5th; good house and satisfactory performance. Sydney Drew made a decided hit as Morrison, the lawyer. Little Nugget 12th.

JOHNSTOWN.

Opera House (Murray and Jordan, managers): Rice and Fremont's U. T. C. co. to a packed house 1st. Duncan Opera co. followed 2-3 to S. R. O. at every performance. This is one of the best cos. ever appeared here at popular prices.

PITTSTON.

Music Hall (W. D. Evans, manager): Kirby Bloodgood drew large houses week of Dec 31. Miss Bloodgood is fairly well supported and gave general satisfaction. A Legal Wreck 9th; Pauline's Slave 11th, March 12, 13th; Field's Minstrels 18th; Lyceum Co. co. cast and Held by the Enemy 23d.

EASTON.

Abbe's Opera House (John Brunner, manager): Charlotte Thompson, supported by W. F. Burroughs, gave two performances, playing The Lady of Lyons at matinee and Jane Eyre in the evening, 1st. Both plays were enthusiastically received by good houses. The J. C. Duff Comic Opera co. played The Queen's Mate to a crowded house 2d. The spectacular part of the entertainment was particularly good. Notwithstanding the disagreeable weather Hi, Him, Her and Him gathered much applause from a well filled house 5th. W. H. Mayo's topical songs were invariably encored.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Joseph Jefferson presented two of his famous characters, Caleb Plummer in Cricket on the Hearth and Golightly in the once-redrawn one-act comedy entitled Lend Me Five Shillings, the first part of the week to large and fashionable audiences. He gave his well-known characterization of Rip Van Winkle all. This week the theatre present their magnificent spectacle, Ben Hur.

Gaiety Opera House (Keith and Austin, managers): Miss Hollis, a musical comedy, drew full houses all last week. This week Sharon Lizzie.

Westminster Music: The attractions for this week are: The Irish Governess, the latest New York success; the Rial Bonos, the Stephens, Charlie Horne, Leslie and Collins and Harry Le Roy.

SOUTH CAROLINA.

GREENVILLE.

Gilreath Opera House (S. T. Wilhoite, manager): T. W. Keene in Hamlet Dec. 30 to large and fashionable audience.—Rhoads Clayton 1st in The Quick or the Dead. Good co.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): The comedy drama, as played by the Lost in New York co., has done a good business. A New York's success in advance established a profitable performance, but the audience knew the plot after the curtain were raised, the first time such a thing ever occurred. The co. is composed of capable people.

Items: Gertie Rawlinson is billing the town for A Possible Case. This co. is filling dates cancelled by the Philip Beck co.

NASHVILLE.

The Vendome (J. O. Mihon, manager): George Wilson's Minstrels played a return engagement Dec. 31-1, to fair business. Washington Irving Bishop, the mind reader, had a moderately good house 2d. Lena Cashman appeared 3-4 and repeated in a delightful manner A Poor Relation. Lena Cashman 7-9 and Webster and Brady's Rio co. 10-12. A Possible Case and Baron Aldrich the week following.

The Grand (E. C. Hollo and Co., managers): Ada Gray in East Lynne 30-31; support average, extraordinary light. The Western Sketches in The Way of the World 1st. Lena Rivers 2d at night, to fair business. Support not up to the standard. W. J. Fleming's co. gave Around the World in Eighty Days to a full house 3d.

GREENVILLE.

Cameron's Opera House (Frank Northern, manager): Irene Worrell in repertoire Dec. 29-31 to fair audiences. Lillian Lewis co. in Article 47 to good business 2d.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): After Dark, by the Webster-Brady co., Dec. 26 27 and matinee to good business. Everybody seemed pleased. Around the World in Eighty Days 30-Jan. 1, bad weather seriously interfering with their business.

Grey's Opera House (J. M. Hanley, manager): Harry Jackson 28th; fair business. The Gilbert-Huntley co. opened a week's engagement 1st. They report satisfactory business so far.

AUSTIN.

Millett's Opera House (Captain C. F. Millett, manager): The Private Secretary played to the best houses of the season Dec. 21-2. The audiences were well pleased. Good co. McLean and Prescott 2-3. Considering the rainy weather audiences were large. Theodora 4th; Gilbert-Huntley 9-11; Janauschek 14-15.

HONEY GROVE.

Grand Opera House (L. C. Hill, manager), Isaac Worrell Comedy co. opened a week's engagement at popular prices Dec. 31. Lillian Lewis 11th.

TEMPLE.

Bijou Opera House (J. L. Stephens, manager): Private Secretary Dec. 29, to poor business on account of bad weather. One of the best cos. John Thompson in A Hugs John 30th. Poor business and the entertainment was badly marred by the local press. The Galleon 4-5.

SHERMAN.

Sherman Opera House (R. Walsh, manager): Jim the Penman Dec. 26, to a good house. Lillian Lewis in As in a Looking Glass 1st; matinee house. Sho 2d.

SAN ANTONIO.

Grand Opera House (T. W. Mullaly, manager): The Webster-Brady co. opened in After Dark Dec. 28 29, to very good business. Marie Prescott and R. D. McLean opened 30th for three nights and matinee. Considering the bad state of the weather they did an excellent business. These two stars are very popular here and deservedly so.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): The closing performances of The Private Secretary Dec. 27 were well attended. Fleming's Around the World in Eighty Days gave the first Sunday performance of the season 30th, to a large audience. Pierce McAllister in Theodora 31-1 did a paying business. Miss McAllister gives a pleasing impersonation of the heroine. Janauschek 2d, presenting Meg Merrilies to a good house. Support competent. The engagement is for four nights.

Harmony Theatre (J. H. Hartley, manager): The latter half of the Gilbert-Huntley co.'s engagement Dec. 27-29 was marked by improved attendance. Marble Heart, Ramblers, May Blossom and Look the Pleasure were presented in an efficient manner. This clever enhanced a most favorable impression, which a return engagement would demonstrate. The house remains closed this week.

Items: The Fleming co. was originally underlined for Dec 26 29 but being unable to make the former date a change was made to 29-30. Owing to failure of the scenery to arrive in due time no performance was given 29th.

DENISON.

McDougall Opera House (J. S. McDougall, manager): Lillian Lewis played at this house Dec. 31 in Cora, the Creole, to small but well-pleased audience. Miss Lewis deserved a larger house than was in attendance.

Item: Jules S. Murry has again joined W. J. Fleming's Around the World in Eighty Days as business manager, which makes his third season with that organization.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. S. Clawson, manager): Lydia, the limbful! Lydia the Last Rose of Summer; Lydia, who is in the sere and yellow leaf; Lydia, whom my grandfather remembers as a girl, disported her charms Dec. 27-29. The first night drew out a house packed from top to bottom. The next looked as though a cyclone had passed through it. The third night drew a somewhat larger house, who went calmly to pay the performance. The libretto is simply indescribable. The singing is very poor.

Items: Manager Clawson has gone to San Francisco on business connected with the theatre.—The local press was very profuse in their praise of the Commercial Mirror.—The Grand Opera House has been given over to the festive hop during the holidays.—Tom Stephens' Grand Opera co. prompted The Bohemian Girl twice on New Year's Day at the Salt Lake Theatre.

VIRGINIA.

RICHMOND.

Academy of Music (Bower and Leath, managers): Two Old Cronies for the benefit of Lodge 49, B. P. O. E., Dec. 31, were greeted by an immense house. Thatcher, Primrose and West's Minstrels 2d, to a full house. Spencer's Little Tycoon co. 3-5, to crowded houses. Lotta 6th; Oliver Byron 9-10; Mrs. Alice J. Shaw 12th.

Theatre (Geo. W. T. Powell, manager): The Boston Ideal Opera co. 27-Jan. 3, to large and fashionable audiences. The W. Kunkel in Middleton and Merchant of Venice and Richard III. 4-5, to very good houses. John D. Griffin in The Corner Grocery, 7-9.

Opera House (R. I. Taylor, manager): J. J. Sullivan in The Black Thorn week of Dec. 21, to good houses. Gen. E. Adams in A Checkered Life 7th, week.

Items (C. S. Thompson, manager): Good business week of Dec. 31. Wm. Daily, Cora King, Cora Avery, Frank Gilmore open 7th.

Casino (W. W. Peters, manager): Good business week of Dec. 31.

PETERSBURG.

Academy of Music (Charles W. Corrin, manager): Spencer's Little Tycoon Dec. 31; packed house; good co.

LYNCHBURG.

Opera House (T. H. Simons, manager): Two Old Cronies 2d; good business. They made a decided hit. Thomas W. Keene in Richard III. on the 3d, to one of the largest and most intelligent audiences assembled in the Opera House this season. Black Thorn 8th, Valde Concert co. 9th, and Oliver Byron 11th.

DANVILLE.

Academy of Music (Neal and Gore, managers): Thos Hamilton in Jekyll and Hyde played to a very appreciative audience Dec. 31. Two Old Cronies on their return date out packed the house and gave better satisfaction than anything we have had this season. Mr. Hinh Minstrels next, followed by Sol Smith Russell 15th.

NORFOLK.

Academy of Music (Bower and Leath, managers): The Little Tycoon packed the house 1-2. The audiences heartily applauded the new version of the opera. Miss Shepard and Croix as Violet and Dolly were encored time from the local press, which declared the cast the best ever seen in The Little Tycoon. The costumes are new and handsome, and as a whole the production is a splendid one. The Bowers Hawks did a large business at advanced prices 3-5. Zelie de Lussan has improved since I last heard her, and L'Allegro has a sweet, flexible soprano voice, but the remaining members of the co., excepting Messrs. Clark and Mirza, do not come up to the standard of the old organization. This week, Lotta 7th; Oliver Byron 8th; Corner Grocery 9th.

Opera House (S. I. Taylor, manager): A Checkered Life filled this house nightly during last week.

ROANOKE.

Opera House (Thompson and Simpson, managers): Thomas W. Keene 2d; Two Old Cronies 3d. Both cos. to excellent business.

WEST VIRGINIA.

WHEELING.

Opera House (F. Rieter, manager): Among the Pines Dec. 31-1 drew the usual holiday house; play and people made many friends. Rentz Vokes 3-4 drew the largest and most fashionable audiences of the season. Star and co gave entire satisfaction. Kate Castleton 11-12; Duff's Opera co. 16-17.

Grand Opera House (O. C. Gaither, manager): Harry Lindley co. 31, week; change of bill each night; business light. Rogers and Rice 10-12; Harry Williams' co. 13-16.

WISCONSIN.

MILWAUKEE.

Academy (Jacob Litt, manager): The Shadows of a Great City played to two large audiences Dec. 30. A Dark Secret opened a week's engagement 1st, and attracted large and enthusiastic audiences at each performance.

Grand Opera House (H. Nannemacher, manager): Corinne in Mount Crissa, Jr., did a good week's business, opening 31st.

Standard (Lu. I. Miller, manager): Storm Beaten opened 30th, and has played to good houses.

People's (J. S. Bayer, manager): May Howard's Burlesque co. opened 31st the co. is composed of good people.

CHIPPEWA FALLS.

Opera House (L. E. Vaterman, manager): Jas. Purcell in Help Him Over 2d. Mr. Purcell is an excellent comedian, with good support. Mr. Barnes of New York 7th.

Item: Helen P. Purcell rents the holidays in this city with her parents. Miss Purcell will join the Silver King co. in Philadelphia 20th.

JANESVILLE.

Myers' New Opera House (P. L. Myers, manager): Milton Robbins to a fair but well pleased audience Dec. 29, 30. The Phoenix. Chas. E. Verner in Shannon O'Brien to a very good and well-pleased house 4th. Mr. Barnes of New York 5th, to a good house.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Lewis Morrison appeared in Faust Dec. 31 and pleased to standing room. Rosabel Morrison made an ideal Marguerite. F. G. Bonz as Faust was very good. The Brocken scene in the fifth act was the finest and most realistic piece of scenery ever seen here. Thomas J. Farren in July 6th.

OSHKOSH.

Grand Opera House (Smith and Strouilights, managers): Lewis Morrison in Faust 1st to a packed house. Thomas Fatten in Help 29th.

BELOIT.

Goodwin's Opera House (Howard and Wilcox managers): Charles Eric Vernor 3d to one of the largest and best pleased audiences of the season. W. B. Cahill as Shadrach O'Flinn gave a fine piece of character acting. The entire co. received a curtain call at the end of the third act.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers) Dizey's Adonis co. Dec. 29, to a thousand dollar house. Dalys in Upside Down 7th.

CANADA.

ST. CATHARINES.

Hunt's Grand Opera House (H. C. Hunt, manager and proprietor): Stetson's Opera co. gave a splendid performance of The Yeomen of the Guard to a crowded house 2d. Jekyll and Hyde 7th; Jim the Penman 10th.

HAMILTON.

Grand Opera House (Thomas Burke, manager): Stetson's Opera co. presented Gilbert and Sullivan's new opera, The Yeomen of the Guard at the Grand Dec. 31-1 and New Year's matinee. The co. is good, and was deserving of the large houses that greeted them. Carrie Tubbs, supported by a fairly good co., 4-5, in the musical comedy Struck Gay; business was only fair. R. B. Mantell 8th; Jim the Penman 10th.

WINNIPEG.

Princess Opera House (Campbell and Veach, lessees): The stock co., strengthened by the appearance of Messrs. Gardner, Seville and Ransome, presented The Shaughraun and Two Orphans to large houses week 31st. The performances was very smoothly. Next week, Banker's Daughter.

MONTREAL.

Academy of Music (Henry Thomas, manager): This week Stetson's Opera co. in The Yeomen of the Guard, Mikado, and Ruddygore.

Theatre Royal (Spencer and Jacobs, managers): Edwin Arden co. to big business week Dec. 31. Mr. Arden presented his new play Barred Out for the first time in Montreal, and scored a success; both play and acting are decidedly above the average. C. W. Couldock in Hazel Kirke 7th a week. Fannie Louise Buckingham in Marriage next week.

LONDON.

Grand Opera House (Nelson A. Morhill, manager): The Woodstock Opera co. gave a finished performance of the Mikado to large house 1st. Struck Gold 2d; good business. Stetson's Opera co. in The Yeomen of the Guard filled the house at each performance 4-5.

BROCKVILLE.

Grand Opera House (Dan. Derbyshire manager): Hungarian Gypsy Band 6th.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Mondays.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman Co.: Omaha, Neb., Jan 10-12, Lincoln 14-15, St. Joseph, Mo., 16, Topeka, Kan., 17-18, Leavenworth 19, Kansas City, Mo., 20-23, Hannibal 24, Springfield 25, Keokuk, Ia., 26.

Annie Pixley Co.: Philadelphia Jan. 7—week.

A Night Off Co.: Galveston, Tex., Jan. 9-12, Houston 13-15, San Antonio 17 18, Austin 19-21, Brenham 22, Temple 23, Waco 24-26, Dallas 27-28, Fort Worth 29-31.

A Brass Monkey Co: Buffalo, N. Y., Jan. 10-12.

A Legal Wreck Co.: Carbondale, Pa., Jan. 10, Harrisburg 13, Baltimore 14—week.

A Possible Case: Memphis, Tenn., Jan. 7—week; Nashville 19-26, Chattanooga 27, Knoxville 28-29 Louisville 31—week.

Adonis Co: Kansas City Jan. 7—week; St. Louis 14—week.

A. R. Wilder's Co: Cairo, Ill., Jan. 7—week; Paducah, Ky., 14—week; Owensboro 21—week.

Ada Gray Co.: New Orleans Jan. 7—week.

Arthur Rehan's Co: Pensacola Fla., Jan. 10, Mobile, Ala., 11 12, New Orleans 14—two weeks.

A Parlor Match Co.: Brooklyn, N. Y., Jan. 7—week; N. Y. City 14—week.

A Hole in the Ground Co.: Cincinnati, O., Jan. 7—week; Springfield 14, Louisville 15-17; Chicago 21—week.

A Postage Stamp Co.: Logansport, Ind. Jan. 10, Crawfordsville 11, Peru 12, Decatur, Ill., 14, Springfield 15, Lincoln 16, Galesburg 17, Monmouth 18.

Ada Gilman: Lancaster, Pa., Jan. 10-12.

A Noble Spy Co.: Voorhees, N. Y., Jan. 10.

Adams and Cook's Dramatic Co.: Madison, N. H. Jan. 7—week; Pittsburg, Mass., 14—week, Springfield 21—week.

A Gilded Widow Co.: Lincoln, Jan. Ct., Jan. 10, Naugatuck 11, Thomaston 12, Ansonia 13, Winsted 14.

A Tin Soldier Co.: Philadelphia Jan. 7—week.

Around the World in Eighty Days Co.: Marshall, Tex., Jan. 9-10, Shreveport, La., 11-12, Hot Springs, Ark., 13-15, Little Rock 16-17, Fort Smith 18, Springfield, Mo., 19, Joplin 21, Fort Scott, Kan., 22, Sedalia, Mo., 23.

Ball-Wilson-Melville Co.: Waltham, Mass., Jan. 7—week; Fall River 14—week.

Bunch of Keys (Eastern) Co.: N. Y. City Jan. 7—week; Boston 14—week; Hartford, Ct., 21-23, Meriden 24, New Haven 25 26.

Black Flag Co.: New Orleans Jan. 7—week.

Bracklin's Sights Co.: Providence, R. I., Jan. 7—week.

Booth-Barrett Co.: Pittsburg Jan. 7—week; Baltimore 14—week; Boston 21—four weeks.

Braving the World Co: Hillsboro, Tex., Jan. 10, Waco 11, Austin 12.

Browne Comedy Co.: Laporte, Ind., Jan. 14—week; South Bend 21—week.

Barry and Fay Co: Harrisburg, Pa., Jan. 10, Wilmington, Del., 11-12, Boston 14—week.

Creston Clarke Co.: Palestine, Tex., Jan. 10, Galveston 11-12, Houston 14 15, Columbus 16, San Antonio 17-19, Austin 21-22, Waco 23-24, Dallas 25-26.

Charley A. Gardner Co.: Sandusky, O., Jan. 14, Norwalk 15, Akron 16, Ravenna 17, Greenville, Pa., 18, Youngstown, O., 19, Beaver Falls, Pa., 21, Franklin 22, Oil City 23, Jamestown, N. Y., 24 Bradford, Pa., 25, Olean, N. Y., 26.

Coquelin-Hading Co.: City of Mexico Jan. 7—two weeks.

Clara Morris: N. Y. City Jan. 7—week.

Crystal Slipper Co: Chicago Jan 7—two weeks.

Charles E. Verner Co.: La Crosse, Wis., Jan. 10, Winona, Minn., 11, Rochester 12, Chippewa Fal s, Wis., 14, Stevens Point 15, Wausau 16, Neenah 17, Appleton 18, Green Bay 19, Oshkosh 21, Fond du Lac 22, Sheboygan 23, Racine 24, South Bend, Ind., 25.

Chip o' the Old Block Co.: Provo, Utah, Jan. 10.

Caroline Gage Co: Bismarck, Dak., Jan. 7—week.

Capt. Jack Crawford: Springfield, O., Jan. 15-16, London 17, Xenia 18, Cincinnati 21—week.

Cora Tanner Co.: Jersey City, N. J., Jan. 7—week; Philadelphia 14—week; Washington 21—week.

Daniel Boone Co.: Attica, N. Y., Jan. 10.

Dan Sully: St. Louis Jan. 7—week; Louisville 14—week; Cincinnati 21—week.

Dora Davidson: Rochester, N. Y., Jan. 10-12, Titusville, Pa., 14, Warren, O., 15, Columbus 18, Cincinnati 21—week.

Damrah Theatrical: New York, Aug. 30—indefinite.

Dr. Charles L. Howard's Co.: Nashville, Tenn., Jan. 7—week; Shelbyville 14, Columbia 15, Decatur 16, Huntsville 17, Chattanooga, Tenn., 18-19, Gadsden, Ala., 21, Anniston 22-23, Talladega 24, Selma 26.

Dark Secret Co.: Chicago Jan. 7—two weeks; St. Paul, Minn., 21—week.

Edwin Tanner: Ottumwa, Ia., Jan 10, Fairfield 11, Burlington 12, Galesburg, Ill., 14, Peoria, Ill., 15, El Paso 16, Minonk 17, Streator 18, Milwaukee, Wis., 21—week.

Edwin F. Mayo: Philadelphia Jan. 7—week.

Edwin Stuart Co.: Dixon, Ill., Jan. 7—week; Freeport 14—week; Elgin 21—week.

E. A. McDowell Co.: Fargo, Dak., Jan. 10, Grand Forks 11, Crookston 12, Winnipeg, Manitoba, 14—week.

Edwin Arden: Toronto, Can., Jan. 7—week; Buffalo, N. Y., 14—week; Cleveland 21—week.

Emma Fraser's Dot Co: Toledo, O., Jan. 7—week; Cleveland 14—week; Buffalo, N. Y., 21—week.

Fanny Davenport: Brooklyn, N. Y., Jan. 7—week.

Frederic Bryton: Cincinnati, O., Jan. 7—week; Richmond 14, Dayton 15, Chillicothe 16.

Fantozzi Co.: Providence, R. I., Jan. 7—week.

Florence Hamilton: Streator, Ill., Jan. 21-23, Ottawa 24-26.

Frank Davidson: Mount Pleasant, Pa., Jan. 10, Connellsville 11-12.

Fred Crowell: Philadelphia Jan. 7—week; Wilmington, Del., 14—week; Bal timore 21—week.

Francesca Redding: Chicago, Ill. Jan. 7—week; Atlanta 14—week.

Frank Daniels: Chicago Jan. 7—two weeks.

Frohman: Lessee's Dramatic Co.: Mount Pleasant, Mich., Jan. 9-10, Hancock 11-12.

Fayes Co.: Meriden, Ct., Jan. 10, New Britain 11, Danbury 12, Paterson, N. J., 13-16, Reading, Pa., 17-19, Philadelphia 21—week.

Frank Mayo: Philadelphia Jan. 7—week.

Florence Comedy Co.: Minneapolis, Minn., Jan. 7—week; St. Paul 14—week; Omaha, Neb., 21-23, Lincoln 24 26.

Frank I. Frayne's Co.: Steubenville, O., Jan. 10, Pittsburgh Warner's Co.: St. Louis Jan. 7—week; Memphis, Tenn., 14—week; Nashville 21—week.

George Owen Co.: Toledo, O., Jan. 14-15, Fostoria 16, Delaware 17, Chillicothe 18, Wellston 19.

George C. Boniface Co.: South Framingham 10, Mass., Jan. 11, Southbridge 12, New Bedford 13, Taunton 14, Providence, R. I., 15, Lowell, Mass., 18, Newburyport 20, Chelsea 21, Lynn 22 26.

Gilbert-Huntley Co.: Austin, Tex., Jan. 7—week; San Antonio 14—week.

G. M. Woods Co.: Dunkirk, N. Y., Jan. 12, Jamestown 14, Lockport 15, Batavia 16

Gibbs and Byan: Utica, N. Y., Jan. 10-12.

Gus Williams: Easton, Pa., N. Y., Jan. 7—week; Port Jervis, 13, Binghamton 15, Oswego 16, Elmira 17, Ithaca 18, Cortland 19, Seneca Falls 21, Canandaigua 22, Batavia 23, Lockport 24, Dunkirk 25, Cleveland 21—week.

Hoyt Co.: Meriden, Ct., Jan. 10, New Britain 11, Danbury 12, Paterson, N. J., 13-16, Reading, Pa., 17-19, Philadelphia 21—week.

Frank Mayo: Philadelphia Jan. 7—week.

Florence Comedy Co.: Minneapolis, Minn., Jan. 7—week; St. Paul 14—week; Omaha, Neb., 21-23, Lincoln 24 26.

Frank I. Frayne's Co.: Steubenville, O., Jan. 10, Pittsburgh Warner's Co.: St. Louis Jan. 7—week; Memphis, Tenn., 14—week; Nashville 21—week.

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Gibbs and Byan: Utica, N. Y., Jan. 10-12.

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Graham Rankin: London, O., Jan. 7—week; Warren 14—week; Youngstown 21—week.

Gardner-Davies: Virginia City, Nev., Jan. 10-12, Gran Valley 14, Nevada City 15, Marysville, Cal., 16, Sacramento 17-19.

Gray-Stevenson Co.: Indianapolis Jan. 7—week; Chicago 14—week.

Golden Giant Mine Co.: Rochester, N. Y., Jan. 7—week; Troy 14—week; Montreal, Can. 21—week.

Henrietta Bendler: Baltimore Jan. 14—week; Richmond, Va., 21-23, Norfolk 24-26.

Harry Ashley: Milwaukee Jan. 7—week.

Held by the Enemy (Western) Co.: Pittsburg Jan. 7—week; Newark, N. J., 14—week; N. Y. City 21—week.

Helen Barry: Ann Arbor, Mich., Jan. 12, Toledo, O., 13-15, Fort Wayne, Ind., 14, Pullman, Ill., 15, Rockford 16, Dubuque, Ia., 17, La Crosse, Wis., 18, Winona, Minn., 19.

Hi, Sue, Him and Her Co.: Columbia, Pa., Jan. 10, Middletown 11, Harrisburg 12, Fredericksburg, Va., 14, Norfolk 15-16, Petersburg 17, Richmond 18-19, Wilmington, N. C., 21, Charleston, S. C., 22-23, Savannah, Ga., 24-25, Macon 26.

Hoyt's Wrights of Oak Co.: Cincinnati Jan. 7—week; Chic

Hanlon and Bate: Wheeling, W. Va., Jan. 10-12.
Harry Lamoree Co.: Ironton, O., Jan. 10, Portsmouth 11, Maysville, Ky., 12, Paris 13, Cynthiana 14, Lexington 15.
H. C. Goodwin Co.: Boston Jan. 7—two weeks.
H. S. Ward Co.: Chicago Jan. 14—three weeks.
Hoyle Walters's Co.: Falls Street, Ia., Jan. 13-23, Plaquemine 26-29, Donaldsonville 30-Feb. 5, New Orleans 6—week.
Gus Hill's Beaver Co.: Boston Jan. 7—week; Salem 14, Amesbury 15, Lawrence 16, Lynn 17-19.
Gus Hill's Co.: Lock Haven, Pa., Jan. 10-12, Renovo 13, Renovo 14, Ridgway 16, Bradford 17, Corry 18, North East 19.
Oliver Byron Co.: Richmond, Va., Jan. 9-12, Lynchburg 13, Raleigh, N. C., 14, Wilmington 15, Charleston, S. C., 16, Savannah, Ga., 17-18, St. Augustine, Fla., 19-21, Palatka 23, Sanford 24, Orlando 25-27, Gainesville 28-30.
Only a Farmer's Daughter Co.: Pawtucket, R. I., Jan. 10, Brockton, Mass., 11, South Framingham 12, Milford 13, Lawrence 14, Gloucester 15.
On the Trail Co.: Ithaca, N. Y., Jan. 10, Auburn 11.
Oliver W. Ward: New Canaan, Ct., Jan. 13, Bethel 13, Bridgeport 16, New Milford 17, Falls Village 18, New Hartford 19, Unionville 20, Pinesville 20, Waterbury 23, Seymour 24, Torrington 25, Winsted 26.
One of the Finest Co.: Columbus, O., Jan. 7—week.
Oates Comedy Co.: Utica, Neb., Jan. 12, Seward 14, David City 17, Rising City 19, Wahoo 20, Plattsmouth 26.
Pat Hulbooh Co: Mount Pleasant, Ia., Jan. 10, Burlington 11, Fort Madison 12, Bushnell, Ill., 14, Springfield 15, Bloomington 16.
Pierce Mallister: Fort Worth Tex., Jan. 9-10, Dallas 11-12, Hot Springs, Ark., 14, Little Rock 15-16, Memphis, Tenn., 17-19.
Paul Kauvar Co.: Philadelphia Jan. 7—week.
Pawnee's Slave Co.: Pittston, Pa., Jan. 10, Scranton 11-12, Wilkesbarre 13, Easton 14, Harrisburg 16, Williamsport 17, Lock Haven 18, Tyrone 19, Wheeling, W. Va., 21-23.
Pat Reeney Co.: Brooklyn, N. Y., Jan. 7—week.
People's Theatre (B. A. Hill) Co.: Lambertville, N. J., Jan. 7—week.
Pendennit-McLean Co.: Houston, Tex., Jan. 9-19, Beaumont 21, Lake Charles, La., 22, New Orleans 23—week.
Royce and Lansing Co.: Hope, Ark., Jan. 10, Texarkana, Tex., 12, Jefferson 13.
Roland Reed: N. Y. City Jan. 7—week; Brooklyn 21—week.
Ruth La Fayette Co.: Aberdeen, Dak., Jan. 7—two weeks.
R. C. Gardner Co.: Boston Jan. 7—two weeks.
R. S. Ward Co.: Chicago Jan. 14—three weeks.
Rollie Walters's Co.: Falls Street, La., Jan. 13-23, Plaquemine 26-29, Donaldsonville 30-Feb. 5, New Orleans 6—week.
Rhea: Holyoke, Mass., Jan. 10, Springfield 11, Bridgeport, Ct., 12, New Haven 13-15, Hartford 17-19, Willimantic 21, Woonsocket, R. I., 22, Newport 23, Fall River, Mass., 24, Brockton 26.
Robert Mantell Co.: Gloversville, N. Y., Jan 10, Saratoga 11-12.
Rosina Vokes: Philadelphia Jan. 7—two weeks; Syracuse, N. Y., 21-23, Newburg 24, Trenton, N. J., 25, Orange 26.
Robert Rowning: Battle Creek, Mich., Jan. 14, Grand Rapids 15, Kalamazoo 16, Indianapolis, Ind., 17, Danville, Ill., 18, Decatur 19, Springfield 21, Peoria 22-23, Evansville, Ind., 24, Terre Haute 25-26.
Romany Rye Co.: Paterson, N. J., Jan. 7—week.
Redmund-Barry Co.: Washington Jan. 7—week.
Rose Leslie: Parkersburg, W. Va., Jan. 7—week; Portsmouth, O., 14—week; Chillicothe 21, Washington 22, Dayton 23, Piqua 24, 26.
Rescued by the Light of the Moon Co.: Philadelphia Jan. 7—week; Hoboken, N. J., 14—week; N. Y. City 21—week.
Streets of New York Co.: Chicago Jan. 7—week.
Sol. Smith Russell Co.: Springfield, Mass., Jan. 10, Danbury, Ct., 11, Newburg, N. Y., 12, Elizabeth, N. J., 14, Alexandria, Va., 15, Staunton 16, Charlottesville 17, Lynchburg 18, Danville 19, Raleigh, N. C., 21, Norfolk, Va., 22-23, Richmond 24-26.
Sidman Co.: Decatur, Ill., Jan. 10, Springfield 11-12, St. Louis, Mo., 14—week; Kansas City 21—week.
Seymour-Stratton Co: Newton, N. J., Jan. 7—week.
Spencer Gas Co.: Toronto, Can., Jan. 7—week; Philadelphia 14—week.
Sawtelle Comedy Co.: Amsterdam, N. Y., Jan. 7—week.
Sun Co.: Baltimore Jan. 7—week.
St. Perkins Co.: Louisville, Ky., Jan. 7—week; Harrodsburg 14, Danville 15, Frankfort 16, Georgetown 17, Paris 18, Winchester 19.
Standard Theatre (Ramage and Freeman) Co.: Rock Island, Ill., Jan. 7—week; Fort Madison, Ia., 14—week; Vinton 21—week.
Sallie Hinton's Co.: Huntingdon, Pa., Jan. 7—week.
Still Alarm Co.: N. Y. City, Dec. 31—three weeks.
Shadows of a Great City: East Saginaw, Mich., Jan. 10, Bay City 11, Jackson 12, Detroit 14—week; Sandusky, O., 21, Akron 22, Youngstown 23, Wheeling, W. Va., 24, Zanesville, O., 25, Springfield 26.
The Shamrocks: Alliance, O., Jan. 10, Leetonia 12, The Two Sisters Co.: Lawrence, Mass., Jan. 10-12, Amesbury 14, Newburyport 15, Haverhill 16.
The Thomas Co.: Concord, N. H., Jan. 10, Worcester, Mass., 16-17, Hartford, Ct., 18-19, Windsor 21, Bridgeport 22, New Haven 23-24.
Throw the Switch Co.: Chicago Jan. 7—week.
The Raftcatcher's Daughter Co.: Brooklyn, N. Y., Jan. 7—week.
T. J. Farren: Chicago Jan. 7—week.
Two Johns Co.: Philadelphia Jan. 7—week.
The Fugitive Co.: Brooklyn, N. Y., Jan. 7—week.
The Ruling Passion Co.: Detroit Jan. 7—week.
Twelve Temptations Co.: Albany Jan. 7—week; Syracuse 13-16, Rochester 17-19.
Tavernier Co.: Howell, Mich., Jan. 10-12.
Thos. Hamilton Co: Columbus Ga., Jan. 10, Atlanta 11-12, Knoxville, Tenn., 13, Chattanooga 13-16, Gadsden, Ala., 17, Birmingham 18-19, Selma, 21, Eufaula 22-23, Albany, Ga., 24-26.
The Stowaway Co.: Lincoln, Neb., Jan. 10, St. Joseph 11-12, Topeka, Kas., 13-15, Kansas City, Mo., 17-19.
Two Old Cronies Co.: Altoona, Pa., Jan. 10 11.
Thomas W. Keene Co.: Rochester, N. Y., Jan. 10-12, Brooklyn 14—week.
The Pavnasters Co.: New Haven, Ct., Jan. 10-12.
Uncle Tom's Cabin (Stetson) Co.: Reading, Pa., Jan. 10, Allentown 11, Easton 12, Bethlehem 14, Mauch Chunk 15, Pottsville 16, Mahanoy City 17, Ashland 18, Shenandoah 19.
Uncle Tom's Cabin (Peck and Fursman) Co.: Titusville, Pa., Jan. 10.
Ulrich Amusement Co.: McKeesport, Pa., Jan. 10-12, Johnstown 14—week; Harrisburg 21—week.
Vacation Co.: Council Bluffs, Ia., Jan. 10, Lincoln, Neb., 11, Kansas City, Mo., 14-16 Leavenworth, Kan., 17, St. Joseph, Mo., 18-19, Kansas City 21—week.
Waite's Comedy Co.: Cortland, N. Y., Jan. 10-12.
Water Queen Co.: St. Louis Jan. 7—week.
Wa, Ub & Co.: Syracuse, N. Y., Jan. 10-12.
White Slave Co: Buffalo, N. Y., Jan. 7—week; Gloversville 14, Newburg 15, Yonkers 16, Paterson, N. J., 17-19, N. Y. City 21—week.
Wagon of Sin Co.: Philadelphia Jan. 7—week; Providence, R. I., 14—week.
W. J. Scanlan Co.: Brooklyn, E. D., Jan. 7—week.
Webster-Brady Co.: Nashville, Tenn., Jan. 10-12.
Zig-Zag Co: Baltimore Jan. 7—week.
Zozo Co.: Toledo, O., Jan. 10, Jackson, Mich., 11, Kalamazoo 12, Chicago 14—week.

OPERA AND CONCERT COMPANIES.

A Trip to Africa (Duff's) Co.: Washington Jan. 7—week.
American Opera Co.: St. Louis Jan. 7—week.
Bennett and Moulton Opera Co. (A): Waterbury, Ct., Jan. 7—week; Poughkeepsie, N. Y., 14—week.
Bennett and Moulton Opera Co. (B): Taunton, Mass., Jan. 7—week; Holyoke, Mass., 14—week.
Bernberg Opera Co.: Lebanon, Ky., Jan. 11, Harrodsburg 12, Danville 14.
Bostonians: La Crosse, Wis., Jan. 10, Omaha, Neb., 11-12.
Bijou Opera Co.: Woodbury, N. J., Jan. 8-12.
Burton Starr: Ashland, Pa., Jan. 10, Hazelton 11, Danville 12, Chambersburg 14, Carlisle 15, Mechanicsburg 16, York 17, Harrisburg 18, Hollidaysburg 19, Altoona 21, Johnstown 22, Greensburg 24, Pittsburg 25 Uniontown 26.
Cormes Opera Co.: Chicago Jan. 7—week.
Carleton Opera Co.: San Francisco Dec. 24—five weeks.
Clara Louise Kellogg: Buffalo, N. Y., Jan. 10-12, Toronto, Can., 14—week.
Conried Opera Co.: Chicago Dec. 31—indefinite.
Duhrin Opera Co.: Altoona, Pa., Jan. 7—week.
Emma Abbott Opera Co.: Kansas City, Mo., Jan. 7—week.
Hamilton Opera Co.: Key West, Fla., Jan. 8-12.
Hudson Eckert Juvenile Opera Co.: Sterling, Ill., Jan. 9-10, Mansfield 11-12, Canton, Ia., 14-15, Cedar Rapids 16-17, Boone 18-19, Jefferson 21-22, Lincoln, Neb., 23-24, Omaha 25-26.
Heine Concert Co: Portland, Ore., Jan. 14-15, Oregon City 17-18, Olympia, Wash. Ter., 21-22, Tacoma 23, Seattle 24.
Haywood Co.: Columbus, Ind., Jan. 10, Edinburg 11, Franklin 12.
Kimball Opera Co.: Reading, Pa., Jan. 7—week; Philadelphia 14—two weeks.
Kate Bensberg Opera Co: Lebanon, Ky., Jan. 11, Harrodsburg 12, Danville 14, Mount Sterling 15, Ashland 16, Chillicothe, O., 17, Marietta 18, Parkersburg, W. Va., 19.
London Gaiety Burlesque Co: Boston Jan. 7—week.
Lyceum Opera Co.: Trenton, N. J., Jan. 11-12.
McCaull's Co.: Washington Jan. 7—two weeks.
MacCollin Opera Co.: Kalamazoo, Mich., Jan. 7-10, Battle Creek 11-12, Jackson 14—week; Grand Rapids 21—week.
Nanzy (Georgine) Co.: Chicago Jan. 7—four weeks.
Nora Family: Woodbridge, N. J., Jan. 10, Perth Amboy 11, Keyport 12, Beverly 13, Mount Holly 15, Medford 16, Moorestown 17, Camden 18, Clayton 19, Mantua 21, Millville 22, Elmer 23, Bridgeton 24, Vineland 25, Salem 26.
Pearl of Pekin Co: N. Y. City Jan. 7—three weeks.
Saxe Parsa Opera Co: Philadelphia Jan. 7—indefinite.
Sweatna's Little Tycoon Co: Atlanta, Ga., Jan. 9-10, Macon 11, Columbus 12, Birmingham, Ala., 13-15, Selma 16, Montgomery 17, Mobile 18-19, New Orleans 21—week.
The Viceroy of the Grand (Arosmen) Co.: Montreal, Can., Jan. 7—week.
The Queen's Mate Co.: N. Y. City Jan. 7—indefinite.
Wilbur Opera Co.: Philadelphia Dec. 31—three weeks; Brooklyn, N. Y., Jan. 21—week.

MINSTRELS.

Barlow Bros.' Minstrels: Cincinnati Jan. 7—week.
Dockstader's Minstrels: N. Y. City Jan. 7—week.
Fields' Minstrels: Olean, N. Y., Jan. 10, Hornellsville 11, Corning 12, Elmira 14, Waverly 15, Towanda, Pa., 16, Susquehannock 17, Pittston 18, Nanticoke 19, Freeland 21, Pottsville 22, Scranton 23, Hawley 24, Honesdale 25, Carbondale 26.
Gorman Bros.' Minstrels: Fitchburg, Mass., Jan. 10, Gardiner 11, Hoosick Falls, N. Y., 12, Glens Falls 14, Cohoes 15, Little Falls 16, Amsterdam 17.
Goodyear, Cook and Dillon's Minstrels: St. Louis Jan. 7—week.
Hi Henry's Minstrels: Wilmington, O., Jan. 10, Washington C. H., 11, Circleville 12, Chillicothe 14.
Haverly-Cleveland Minstrels: Owensboro, Ky., Jan. 10, Henderson 11, Evansville, Ind., 12, Indianapolis 14, Fort Wayne 15, Lima, O., 16, Toledo 17, Sandusky 18, Erie, Pa., 19.
Johnson and Slavin's Minstrels: Waterbury, Ct., Jan. 10, Meriden 11, Hartford 12.
Mahitt and Stanley's Minstrels: Delaware, O., Jan. 10-11, Dayton 12.
McBride, Ramza and Arno's Minstrels: Hagerstown, Md., Jan. 10, York, Pa., 11, Harrisburg 12.
Rice and Shepard's Minstrels: Grand Rapids, Mich., Jan. 10, Flint 12.
Thatcher, Primrose and West's Minstrels: Lexington, Ky., Jan. 12, Cincinnati 14—week; Louisville 21-22, Indianapolis, Ind., 23, Terre Haute 24, Springfield, Ill., 25, Decatur 26.

VARIETY COMPANIES.

Australian Novelty Co.: Kansas City, Mo., Jan. 14—week; St. Louis 21—week.
Burbank Novelties Co.: Stockton, Cal., Jan. 10, Sacramento 11-12.
English Folly Co.: Springfield, Ill., Jan. 10, Burlington, Ia., 11.
Early Birds Co.: Newark, N. J., Jan. 7—week.
Gus Hill's Co.: Rochester, N. Y., Jan. 7—week.
Harry Williams' Co.: Cleveland Jan. 7—week.
Howard Athenæum Co.: N. Y. City Jan. 7—week.
Harry Kennell Co.: Buffalo, N. Y., Jan. 7—week.
Hyde's Specialty Co.: N. Y. City Jan. 7—week; Brooklyn 14—week.
Irwin Bros.' Co.: Buffalo, N. Y., Jan. 7—week.
Ida May Co.: Cleveland Jan. 7—week.
Lily Clay's Co.: Chicago Jan. 7—week; Kalamazoo, Mich., 14, Battle Creek 15, Ann Arbor 16, Fort Wayne, Ind., 18, Hamilton, O., 19, Cincinnati 21—week.
Lond in Specialty Co.: N. Y. City Jan. 7—week.
Lucier Family: New London, Ct., Jan. 10, Portland 12, Cheshire 14, Southington 15, Bristol 16, Collinsville 17, New Hartford 18, Winsted 19.
McGibbeny Family: Bath, Me., Jan. 10, Rockland 11-12, Richmond 14, Gardiner 15, Augusta 16, Hallowell 18, Skowhegan 19, Waterville 21.
Meghan Bros.' Co.: Milwaukee, Wis., Jan. 7—week; Chicago 14—week.
May Howard's Co.: Chicago Jan. 7—week.
Nelson's World Co.: Washington Jan. 7—week.
Night Owls Co.: Chicago Dec. 31—two weeks.
Rice's Syndicate Co.: Pittsburg, Pa., Jan. 14—week; Cincinnati 21—week.
Rentz-Santley Co. Cincinnati Jan. 7—week.
Reilly and Wood's Co.: Albany, N. Y., Jan. 7—week; N. Y. City 14—week.
Rose Hill's Co.: Pittsburg Jan. 7—week.
Siddons Co.: Cincinnati Jan. 14—week.
Shaffer and Blakely Co.: Philadelphia Jan. 7—week.

MISCELLANEOUS.

Bartholomew's Equines: Norristown, Pa., Jan. 14—week; New Britain, Ct., 21—week.
Bell-Ellis Co.: Augusta, Ga., Jan. 7—week.
Gleason's Co.: Jersey City Jan. 7—week.
Herrmann: Cleveland Jan. 10-12.
Howorth's Hibernica: Milton, Pa., Jan. 12.
Prof. Bristol's Equescurriculum: Norwalk, Ct., Jan. 9-12, Bridgeport 14—week; Waterbury 21—week.
Prof. Kennedy: Piqua Jan. 7—week; Pittsburg 14—two weeks.

[Received too late for classification.]

JERSEY CITY.

The engagement of Mrs. Langtry at the Academy last week proved to be a notable event, the audiences being large and composed of the best people in the city. The Jersey Lily never appeared here to better advantage and the engagement must have proved as satisfactory to her as it did to the Academy patrons. This week Cora Tanner opened on Monday night in Fascination. This charming actress was seen here for the first time, and from the evidences of applause with which her first-night audience greeted her appearance she is sure to establish herself as a favorite and to be always welcome. Business at the Academy shows steady improvement with the advancing season.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the dead-office. Circulars and newspapers excluded from this list:

Andrews C. L.
Appling, Harry
Alexander, Wilkins
Aborn, Sargent
Arnold, Florine
Bryton, Fred.
Blake, Hazel
Bijou Op. Co. Mgr.
Borrell, Barton
Booker, Geo. A.
Blaisdell, William
Bartlett, Susie
Burgess, Neil
Barton, W. B.
Blumberg, Mark
Belford, George
Bliss, Louise
Buckley, E. J.
Binn, J. W. R.
Cecil, Sarah
Chapman, Miss K.
Clark, Harry M.
Connor, Geo.
Costello, Lillie
Cotton, Frank
Charters, C. B.
Carey, Eleanor
Carroll, J. W.
Collier, James W.
Cooper, George S.
Cross, E. J.
Clitherow Storey, Flora
Cody, W. F. (Buffalo Bill.)
Corbyn, Sheridan
Coley, Al. B.
Dare, T. S.
Dr'ang, John G.
Dupree, Minnie
Deane, F. H.
Daly, Carroll
De Bar, Blanche
Dockstader, C. R.
Doree, Nadage
D'Arcy, H. A.
Davis, W. G.
Elton, Alice
Earle, George
Farce-Comedy.
Fay, Hugh
Farron, T. J.
Fawcett, Owen
Foss, T. H.
Fawcett, G. D.
Freeman, Harry P.
Fine Opportunity
Fester, Selena
Goodwin, Myra
Goodno, B. H.
Gray, Ada
Guy Bros' Minstrels Mgr
Grover, Leonard
Grau, Robert
Gilroy, Julia
Golden, R.
Graham, Ben
Hess, C. D.
Hanlon, Geo.
Huffal, John
Hillis, O'Kane
Humphrey, Wm.
Henderson, W.
Hart, Gertie
Haldane, Raymond
Harris, W. F.
Harvey, Maud
Hanley, Geoffrey
Jerome, Lillian
Jeffreys, Ida
Jordan, Leopold
Johnson, G. A. D.
Jeannotte, Miss.
Johnson, Fred
Kaspe, J. C.
Klein, Frank
King, Rice
Kidder, E. E.
Kelly, A. J.
Lamar, Lee
Leone, H.
Levick, Geo
Lee, Addie
Lithcourt, H. J.
La Verne, L.
Leacock, G. F.
Lyhens, W. L.
Lyon, James H.
Le Brandt, Jos.
Lanton, L. L.
Lorins, L. I.
Lock, C. E.
Morse, W.
Morison, D. L.
Malcolm, Florine
Mather, Margaret
Melville, B. V.
McCallum, B.
Maynard, A.
Marsh, F. Percy
Miller, Regina
McCall, L.
Miller, Maud
Mortimer, Chas.
Morrisey, J. W.
Morris, Wm.
Mile, Gen. C.
McCormack, Loudon
Norton, J. W.
Neuville, Gus
Norris, L. B.
O'Connor, J. O.
Oakley, Annie
O'Neill, James
Osgood, Witman
On the Thames (mgr.)
Osborne, Rose
Owsley, H. F.
Premere, E. S.
Perlitt, Hermann
Painter, J. R.
Plympton, S.
Pyrnell, Kane Co. Mgr.
Pond Lecture Bureau
Percy, Annabel
Paimont, J. W.
Roth, N.
Ritter, C. H.
Roberts, Chas W.
Reed, J. A.
Randall, Peter
Reymer, W. G
Rhea, Mlle.
Raymond, Flit
Reynolds, Miss, care of G. Hanlon
Russell, Helen
Randall, Viola
Rich, H. S.
Sooo
St. Ormond, Harry
Stuart, Wm.
Schopflocher
Smart, H. C.
Sylvia, Estelle
Spear, F. A.
Stevenson, C. A
Sedgewick, Helen
Smyth, W. G.
Sheppard, Josephine
Sanford, Jack
Stuart, Minnie
Solomon, Ike
Shaw, Alice
Somerville, Maud
Spangler, Frank
Sabine, C. P.
Sawyer, G. E.
Searles, W. B.
Torkett, Ollie
Tannehill, Mrs. F. A.
Theodore, C.
Templeton, Fay
Terry, Ciara
Thorne, Edwin
T. P. and W.
Underwood, Arthur
Van Siclen, Ida
Victoria, Nattie Co Mgr
Vernon, Ida
Vandenhoff, E.
Wilson, W. B.
Woodward, H. C.
Wallace, R. W.
Waters, Jas
Whitney, H.
Wilson, Maud
Wilson, E. T.
Warren, Edmund
Wester, E. Tefair
Welby, Bertha
Wyckoff, G. S.
Wadleigh, G. W.
White, Lavinia
Waite, J. R.
Warren, C. R.
Yeamans, J.

Paris News.

PARIS, Dec. 21, 1888.

The Gymnase Theatre has produced a strong piece, with an original subject vigorously treated, full of powerful situations and charming scenes, which for some, to me, incomprehensible reason, has failed to please the Paris critics who have, all of them, cut it up in the most merciless way. It is a society comedy in four acts, entitled Jalousie, and is by M. Auguste Vacquerie, editor-in-chief of the *Rappel* one of the literary executors of Victor Hugo, and the author of Ragebes and several other dramatic works of unquestioned value, most of which have been given with success at the Comédie Francaise.

As the title indicated the theme of the piece is jealousy. Jorgan, a rich banker, has married a woman many years younger than himself. He has not been able to inspire her with any of the passion he feels for her, and this is not suprising for he is brutal in manner, imperious in disposition and immoral in conduct. He forces on Marcelle the presence of his illigetimate son, Prosper, a harmless fop, who is married to a fast young woman named Celine. The latter has jilted Philippe in order to marry Prosper, and is very much chagrined because her former lover seems quite reconciled to having lost her. Marcelle has made the acquaintance of Gerard Brehal, a friend of Philippe's, who makes love so successfully as to force an avowal from her that he has won her heart. But she immediately adds that nothing will ever cause her to forget her duty as a wife, and when Gerard promises to be content with the platonic *liaison* she offers him, she seals the compact with the present of a rose he has been begging for, and which she first presses to her lips. Jorgan gets a glimpse of this little scene and his jealousy, already aroused, is fanned by it to a white heat. He determines to avenge his fancied wrong by making Marcelle and Gerard suffer jealous pangs as keen as those he is himself tormented with. This he soon succeeds in doing, with the aid of Celine, by bringing about a series of circumstances which lead Gerard to believe that Marcelle is less platonic in her relations with Philippe than she is with himself. Jorgan's machiavellian plottings end in bringing Gerard and Philippe together under his wife's window. The former forces a duel on his friend, while Marcelle does her best to prevent, but fails. She is forced to remain as a witness to the encounter, in which Philippe is slightly wounded. He raises his pistol to return Gerard's shot, and as he does so he catches sight of Jorgan watching the scene from behind a tree. He has already discovered the part played by the banker in the series of incidents in which he has been so unwillingly mixed up, and instead of firing at his antagonist he sends his bullet through Jorgan's head and so opens the way for the happy marriage with which, on the stage, society comedies usually terminate.

Such in its general outlines is M. Vacquerie's comedy, in which I have been obliged to pass over in silence a number of charming scenes. The action is rapid, the dialogue easy and graceful, and the interest well sustained from first to last. I repeat that I am at a loss to understand why such a work should have failed to find favor in the eyes of *les Messieurs de la presse*, who, as a general thing, are more apt to leniency than to severity. The fault cannot be set down to the score of the excellent company of the Gymnase for Marais as Gerard, Devaux as Jorgan, Romain as Philippe, Jeanne Malvan as Marcelle, and Rosa Bruck as Celine, all played their respective parts in an admirable way. Besides these five leading parts the piece contains seven others of minor importance, one of them being that of a boy, which was prettily filled by Lea Valerio. Jalousie does not call for very elaborate scenery, but it is handsomely mounted, and the ladies in the cast have plenty of opportunities to display the taste and skill of their dressmakers.

Mr. Chizzola's management of the Bouffes Parisiennes has not thus far been marked by any of the successes which in other days were so frequent at the little theatre where most of Offenbach's works were produced for the first time on any stage. Chizzola's first venture, an opera bouffe entitled Ouzaine, proved a bad failure, and now his second one, Le Mariage Avant la Lettre, given last Wednesday evening, has not met with a much better fate, although such tried and popular artists as Jeanne Thibault, Marie Laudinois, Mme. Mace-Montrouge, Paul Vauthier and Simon Max were included in the cast.

One thing that attracted more than usual attention to this premiere was the fact that those interested in musical matters were curious to learn how M. Olivier Metra, who has hitherto confined himself to composing waltzes and polkas, would acquit himself in a full-fledged comic opera. The words are by Adolphe Jaime and Georges Duval, two clever writers of farcical comedies, who have in their time done much better work than this threadbare and meagre libretto which is precisely like that of half a dozen other operettas that could be named. Geneviève is the beauty of the village where she has been brought up, but a mystery hangs over her birth which is soon cleared up by Baron Botterdam, an elderly diplomat, who has come in search of her as the heiress to untold wealth and high social station. She learns that she is the daughter of an archduchess and that her mother has arranged a marriage for her with her cousin, who is a prince regnant, and to make the union binding Botterdam goes through a marriage ceremony with her, in which he acts as proxy for the absent Prince Robert, who is supposed to be amusing himself in cultivating wild oats in Paris.

At this juncture the prince arrives on the scene incognito. He is ignorant of the marriage his aunt has planned for him, and when he catches sight of the pretty bride he says to himself that it would be good fun to seduce her as well as a capital joke on her old husband. That same night he escalades her window, enters the room, and experiences but little trouble in gaining the heart of Geneviève. In the third act the prince learns from the archduchess that he is to marry a cousin he has never seen or even heard of. After several scenes of opposition to this union for reasons of state, both from him and from Geneviève, the cousins are at last brought face to face with one another. Mutual recognition and embraces follow, and the prince discovers that the joke is on him, for he has committed "Marriage before the Letter."

M. Olivier Metra's portion is not one bit more original than is the libretto. Although pleasing and sonorously tuneful to the ear, the principal airs and choruses recall themes oft heard before in music halls and minor theatres. Here and there the music is pleasing and bright, but, taken as a whole, there is not enough consistency about it to sustain three acts. The best of the twenty numbers in the partition is a pretty air, "Le ciel est d'azur," and a rondeau, "J'ai quitte jeune ma famille," in the first act and also called "clock symphony" in the second act. This last mentioned morceau was gracefully rendered by Miles. Thibault and Lardinois, to whom fell the chief honors of the evening, especially to the former for her interpretation of the role of the prince. Never has the exceedingly pretty *divette* been seen to better advantage than in the sumptuous male attire of this part. Vautier made up astonishingly as the famous old diplomat, and he rendered the various couplets assigned to him in a most amusing way. The piece is splendidly mounted, both as regards scenery and costumes, but I do not believe it will have a long run.

Another failure was at the Varietes, where a farcical comedy entitled La Japonaise produced such a frost in spite of the presence of Mlle. Judic in the cast, that it has already been withdrawn. Last night the house revived Mlle. Nitteche, in which Mlle. Judic is as charming and amusing as ever.

The appearance of Mme. Patti at the Grand Opera in Romeo et Juliette has proved a colossal success both for her and for Managers Ritt and Gailhard. On the first three nights the orchestra was led by M. Charles Gounod in person. She has promised to return to Paris after the conclusion of her engagements in London and Brussels. It is said that she is going to sell her estate of Craig-y-Nos in Wales and will purchase the chateau of Chenonceaux near Tours—an historic building connected intimately with the lives of Catherine de Medicis, Diane de Poitiers and other celebrated personages of long ago days, including Francois I., who scratched on one of its window panes with a diamond the celebrated lines:

Souvent femme varie.
Bien fol est celui qui s'y fie,

which are perhaps not inapplicable to the present plan concerning it of the famous prima donna.

I learn that Verdi's Othello will be brought out at the Porte St. Martin Theatre during the present Winter, and that the cast will include the artists who created the principal roles at the Scala in Milan—Maurel, Tamagno, and Mme. Pancioni.

A number of new pieces are in preparation at the various theatres, so that there will be no lack of interesting premieres between now and the end of the season.

JAMES L. FERRIER.

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GENTLEMEN:—In reply to yours of the 5th inst., would say that I certainly desire a return date so soon as practicable. I was greatly surprised at the packed business done with you and at the people you turned away, as it was far beyond our expectations. I congratulate you on the policy you have adopted in the management of your house and in booking only first-class attractions, and predict if carried out a wonderful success for you. I was also pleased at the judicious and skillful way in which you put our paper out. Hoping that business may continue good with you, and wishing you the success you merit, I am, very truly, SIDNEY R. ELLIS,
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Grand Opera House, Boston.	
Opera House, Hartford, Ct.	March 11, 12
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HOWARD'S TALK.

SOME PERTINENT QUERIES—WHAT IS A MANAGER AND HOW FAR IS HE RESPONSIBLE FOR THE BEHAVIOR OF HIS PATRONS?—DISGRACEFUL SCENES RECENTLY OBSERVED IN NEW YORK THEATRES.

What is a manager?

What are his duties?

Where does he start and where does he finish, so far as the public are concerned?

Within a week I have seen three incidents, which suffice as motive for these questions. The first was in a theatre on Broadway. Two women half-drunk, and a man, fast asleep, occupied an upper box. During a scene in the play one of the actors has occasion to lift a goblet, presumably filled with sparkling wine, and as he raised it his eye caught, unintentionally, the regard of one of the women in the box, who distinctly and audibly exclaimed, "Here's at ye, but where's mine?" The actor, somewhat disconcerted, turned instantly away. This seemed to start the women, who were respectable in appearance and neatly garbed, into a continuity of interruption. An actor after actor appeared, entrances passed from the box, until at least one-half the audience divided its interest between the show life on the stage and the real life in the box.

It was a disgraceful scene.

The second incident was also in a theatre on Broadway. A very beautiful woman, one of the most charming indeed in this profession, occupied much of the time on the stage. Her dressing was not noticeable. During her performance she sang often, danced much, and executed several gentle duets. Always a favorite with audiences, she was on this occasion applauded to the echo. In one of the boxes sat two boors, whom she aptly designated as loafers. A loafer is a two-legged beast with more stomach than head. These were loafers. They heard, they smiled, they applauded, they paid studiously complaisant attention to the young woman on the stage, until, with a burst of indignation, she publicly rebuked them.

It was an infamous scene.

The third incident occurred in New York's most magnificent temple, devoted to expert interpretation of the highest form of art. The magnificent embellishments of the place were gratified, an interested audience sat spellbound. It was no drunken woman who caused the scene, it was no loafer, audibly spelling, who disparaged the performance. It was a stony-visaged woman, imbedded with costly gems. Her father started without a dollar in life, but with leather in his head and industry in his hand and push and [illegible] prize [illegible] He made and he [illegible] amid his enrich. Above a Duke, [illegible] a Duke, and [illegible]. He married a woman from a plane of life a little lower than his own, a servant. By constant attention with his fellows he became sharp and keen. A quick observer of chicken he learned as he went on. His wife continued her scrubbing and her grubbing on [illegible] old three kitchen days. With a common purpose in view, saving, they made and they saved. Children—boys they called their—were clung and received such culture as boys ordinarily get. Having made and saved, some twenty years ago the father was induced to enter a speculation, from which he made and saved [illegible] what he had made and saved during the preceding seventy-five years. Then he bought a brownstone house, and there the family [illegible] dog, the father a hard-favored, hump-backed, shrewd old man, the mother a very clever fat trumpet, and kept as much in the background as possible. Our son fills a soldier's grave, distinction having anticipated quality; the other is in college.

Two shiny-eyed, [illegible]-jawed daughters are in front.

Their father is phenomenally rich. Money [illegible] always, pays [illegible], and everything he has touched, in conjunction with his new [illegible], has yielded golden dividends into his ample and ever greedy coffers. The old man is ultimated now to spending money, and in all manner of sensible show his expenditure seems [illegible] his [illegible] daughters [illegible] for along the road of excessive expenditure. Seated in the box were the two parvenus, sometimes facing diagonally in the rear, while pages waited in the adjacent logs. One of the brilliant questions, who infest New York society, chose a particularly interesting moment to pay a visit to the eccentrics in their box.

Rossi alone'd have seen them.

His grotesque group imagined in his fertile fancy and transferred by his facile pencil to writing canvas ever approached the hideous range of the idiotic exhibition made by the three. The very young man was gotten up in the height of fashion, regardless of taste, propriety, common sense and expense. The women were a holy show. They chatted, they exhibited, and the silliest utterances from their bloodless lips echoed from point to point. A sudden hush, following an abrupt passage in the magnificent scene, brought out a particularly pungent, penetrating giggle from the elder mummy, whereon, with an intuitive turn of the head and quick flash of the eye, the mentor, with brows uplifted, sent a rebuke so caustic, so direct, so potent, as to electrify the group, as we have shrivelled the very inner-most heart and soul of those shameless creatures, had Saint or soul been there to receive the blight.

It was an interesting moment.

A large part of the audience knew nothing of it, of course, but a very significant portion of the audience had been annoyed for at least ten minutes. As for that matter, they are annoyed at every performance given in that magnificent temple, and the gratitude felt by that annoyed, disgusted and excited portion of the audience flamed forth as a text, an example for other managers to follow.

What is a manager?

Is he simply a man who owns or hires a theatre, who engages actors, purchases plays, mounts them according to his taste, announces a performance, opens his doors and sells tickets to the public? Does his duty begin when the perfunctory details of rehearsal, and so on, are timely, and does it end when he sees his door opened and the public passing down their money, when he knows that a competent stage manager has his grip upon the performance? I think not. A manager is one who manages, who not only attends to these great physical necessities, but who pays careful attention and exhibits attention to the comfort and the safety of the people in the audience, and to the expert interpretation, translation, of authors' ideas upon the stage. The duties of a manager prior to the opening of his box-office are exacting. More money will enable him to hire competent assistants, upon whom certain labors can be devolved, but he can hire no one upon whose shoulders he can roll the responsibilities of personal attention to the comfort and the convenience and the safety of his patrons. It is no excuse for the public to be told, if the performance goes wrong, that the stage manager was there. If the house catches fire, it is no excuse to be told that the gas man was at his post. If drunken people in the box annoy actors on the stage and the audience in their seats, it doesn't relieve the manager of any responsibility to know that the chief ushers and the other ushers were on duty.

I notice that in the theatres from which the manager is conspicuously absent, the ushers are in the lobby.

They pay much more attention to their friend with a good cigar, to the dude with a new brand of cigarette, to brother pass-ip from some other theatre, than they do to the possibilities of accident or trouble in the house. It seems hard, I know, to suggest that a manager should manage on only the dried leaves of preparation, to be on hand to manage the living presence of the night. What would be thought of the captain of a steamer who should leave it to see that his vessel was properly loaded, and then go to bed when the trip began? That's precisely what managers do who absent themselves regularly from their houses of entertainment. You must remember that human nature is very strong in men and women, and men and women who are content to be subordinates and inferiors have not the pluck and courage to take responsibility in time of emergency. Now I contend that those drunken women should have been taken from that box after the very first insult.

The ushers saw the insult, but where was the manager?

I contend also that those loafers should not have been allowed to remain in that box, act after act, until the indignation of the annoyed patrons burst forth in tones of rebuke, so signal as to enforce courtesy and respectful behavior. I have time and again spoken to the manager of the third house concerning the constantly interruptions of the magnificent performance in his theatre by the same people night after night. He simply shrugs his shoulders, and protests that he can do nothing. Actors have much more power than they imagine. As a rule they are cowards in the presence of an audience. They like applause, they dread hissing. There never was yet a modest man or woman who failed to win the respect of an audience however rude, however offensively demonstrative, if, in his natural character, he appealed to the better nature, to the love of fair play, of the people in front. An actor who should stop in his lines, and look, without a word, at [illegible]ding parties in box or stalls, would not only dominate the situation, but receive an endorsement so emphatic from the vast majority of his audience as to convince him, for once in his life, it paid to be a man and do a manly act.

A manager's duty it seems to me is obvious.

In the first place he should be, literally, himself in his house of entertainment, from the rising of the curtain until the going down thereof, not only, but until every light in the house is put out. Who but he? Experience shows that if things go wrong he is the man blamed and censured, and rightfully. Experience also demonstrates that he is the man who makes the money. Surely if he can afford to accumulate shekels, he can afford to pay some attention to the means by which those shekels are brought in. A panic in a theatre is a dreadful thing; a fire in a theatre is a horror. There must be one head. That one head should be on duty all the time. I don't care how honest, how intelligent, how faithful subordinates are, they are but subordinates after all. They may be loyal to their chief and loyal to themselves, but even Homer nodded. A theatre goes along ten years without an accident, without an embarrassing hitch; how about the eleventh year? A chief engineer on a great ocean steamer makes a hundred trips with comparatively nothing to do. Yet his eye is ever watchful, his ear is on the alert continuously, the strain upon his mind is constant. He doesn't pull the lever, he doesn't turn the crank, he doesn't rake the fires, but there comes a significant moment when something breaks, when expert knowledge and a faculty for quick apprehension and an intelligent utilization of forces are demanded. The chief engineer is there. He wants the fireman for the coals, he wants his assistants for the oiling and the brightening and the burnishing and the crank-turning and the lever-pulling, but he wants his own God-given intellect, cultivated by reading and study, and made expert by long years of practice, when the hour comes.

So with the manager.

It is his duty to protect the audience from ruffians, from loafers, from society gabbers, from diamond-decked idiots. It is duty to see that the aisles are kept clear, that the people on the stage attend to their business, and that the people in the audience keep respectful and courteous silence that the play may move on uninterrupted.

POINTS.

Edgar Smith's Jack Point is the best yet.

Manager Harrigan will shortly revive Author Harrigan's O'Reagan, and Actor Harrigan will play the leading part.

Fred Solomon is a born comedian and as full of unction as the world's of sin.

Does anyone believe Mary Anderson wrote the article attributed to her in the *Arena*?

Dave Braham and Jesse Williams have the best orchestras in town.

Some one called A. M. Palmer a bull when he purchased Wallack's. Let's see. Suppose he paid $300,000. He can borrow that easily at 4 per cent. That would be $12,000 a year. He can rent the theatre forty weeks at $6,500 each and twelve weeks at $3,000. In other words, at a gross output of $300,000 a year he can secure an income of $249,000!

Don't forget Carncross's benefit.

Mart Hanley has a collection of "Please-give-me-your-best" autographs which would make a choice contribution to the Players' Club library of curios.

Sophie Eyre Hill lost much time after the plaster of her feet on our hospitable shores. Her Park Theatre scene with Col. Sinn was, from the nineteenth century point of view, a rip-staving good ad.

The Metropolitan Opera House performances during the week were simply superb. Alvary acted like an insane monkey and capered about the stage like a tin soldier in distress. He sang exquisitely, and to blind man was a treat.

Too much praise cannot be given to the management for the lavish extravagance of the mounting and costuming of Antony and Cleopatra, but please don't ask commendation of Mrs. James Brown Potter. Precisely how Mr. J. B. P. stood it, I don't know, but that's his business. If Mr. Bellew knew how distasteful his undressed energies look, his vanity would teach him a much needed lesson.

The prettiest woman in Palmer's Theatre on Tuesday night was auburn haired Grace Filkins.

Theatre folk availed themselves of the management's courtesy to a large extent at the Potter endeavor. In Mr. Palmer's box were Tiny Lazar and her husband and Willie Winter. In Mr. Abbey's, Mme. Ponisi, Mrs. Louise Eldridge and Perugini, guests of Mrs. Abbey. In the stage box Mrs. J. G. Blaine, Jr., and party—she as bright and picturesque as ever. In the audience were Grace Filkins, Selina Dolaro, Mrs. John Hoey, Esther Williams, Maude Granger and others less known.

HOWARD.

Gossip of the Town.

Keller will begin an engagement at Dockstader's on Jan. 28.

Lester Victor has been engaged by Charles T. Parsloe for A Grass Widow.

William Faversham has been re-engaged as leading man for Minnie Maddern's company for next season.

W. J. Scanlan will present his new play, Miles Aroon, at the Fourteenth Street Theatre on Jan. 21.

Alice Harrison has been engaged to play Topsy for Clay M. Greene's spectacular version of Uncle Tom's Cabin.

The production of Shenandoah in this city will occur next September. Bronson Howard is to personally direct the production of the play.

Ben Teal and George H. Jessup are collaborating upon a new sensational melodrama, which they expect to spring upon the public next season.

The tour of Uncle Jack for next season, under the management of Henry Miner, is being rapidly filled. The play will probably be given its first representation in this city.

The O'Reagan has been put into active rehearsal at Harrigan's Park Theatre, where the first rehearsal was given on Tuesday, and the play, which has not been seen for two years, will be again presented in a few weeks.

Charles T. Vincent's comedy of A Grass Widow, presented by Charles T. Parsloe's company, is playing through New York State to large business. In Elmira on New Year's Day the company played to the largest holiday house known there in years.

Harley Merry is building an addition to his Brooklyn studios, which are already the largest and best appointed of the kind in America. He is at present painting a very picturesque scene for Hall Burgess' play of A County Fair, which will open the Twenty-third Street Theatre.

Sweet Lavender will run the entire season at the Lyceum. Its first souvenir will be given at the 200th performance. Belasco and De Mille's play will not be produced until next season, the authors expecting to be occupied on it all Winter. It will be called The Charity Ball.

J. K. Emmet has surprised both himself and his son and manager, J. Kline Emmet, Jr., by the business he has done in the South this season. It is greater by all odds than any that he has ever before done in that section of the country. The week of altering, adapting and arranging the new play of Prize to a Madhouse for its Spring production in New York is now going on.

Arrangements have been made by Mr. Moore, the agent of Charles Wyndham who tours this country next season under his own management, to play that star for six weeks at Palmer's in November next at the close of Salvini's engagement at that house. This will postpone the incoming of the stock organization until the end of the year.

Mrs. Charles O. White, widow of the Detroit manager, passed through this city on Tuesday last. Mrs. White will continue the management of White's Grand Opera House and all the dates booked by her husband will be kept. Booking for next season is now being done, W. W. Randall acting as the New York agent.

Booth and Barrett appear in Baltimore next week, and Manager Albaugh has arranged to give the theatregoers of Washington, where Mr. Booth never appears, an opportunity to witness the performances. Two nights will be set apart for Washington, in which city tickets at the regular price will entitle the holder to a free trip to and from Baltimore on a special train.

Richard Stahl's successful comic opera, Said Pasha, will be produced for the first time in the East at the Grand Opera House, Philadelphia, on Monday next. Said Pasha ran for twelve weeks at the Bush Street Theatre, San Francisco, to the best business that that house had ever done, and was only taken off to fill the contract for its Eastern production.

A theatre party of fifty of the members of the Somerset Auxiliary Corps No. 3, wives and widows of the members of the Grand Army of the Republic, will witness The Lorgaire at Harrigan's to-morrow (Friday) evening by invitation of Manager Mart Hanley.

F. F. Proctor denies that Horace Wall is to be general manager of his Eastern circuit. Mr. Wall is not connected with him in any way. The other recent report to the effect that Mr. Proctor had a financial backer is also branded as untrue. Mr. Proctor is his own financier.

Klaw and Erlanger have been retained by the houses in Oswego, Watertown, Ogdensburg, the Music Brothers, in Buffalo, the new Lyceum Theatre in Rochester, and J. Heintz, of Hodge's Opera House, Lockport, N. Y., to represent what will be the nucleus for a Central New York circuit.

Webster and Brady, having purchased from Dion Boucicault the sole right for After Dark, will take legal proceedings against parties infringing on their rights to this play in any respect. Webster and Brady are booking time for After Dark for this season and next. Time this season is all filled for their production of She, and they are booking it for next season.

In front of Dockstader's there is an ingenious advertising device in bronze, representing a hump backed cat at the top of a ladder spitting defiance at a highly wrought-up canine at the foot. Presumably the device is intended to show the success of The Kitty over the provincial dog, but judging from the sanguinary black-eye the place received the positions of the animals should be reversed, and a metropolitan pug substituted.

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